

Dragan M. Filipović



KYOKUSHINJUTSU

極真術

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THE METHOD OF SELF-DEFENSE

by

DRAGAN M. FILIPOVIC

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P R E F A C E

of the Yugoslavian reviewer

Among the circles of the older generations of Yugoslavian masters of martial arts, Filipovic has a reputation of being an eminent expert who is dealing with this matter for over 30 years. The knowledge of the Japanese martial methodology he improved in an advanced training, which he received from the great master Masutatsu Oyama, the creator of Kyokushinkai karate style, and as for the Chinese martial arts, he studied them in the Buddhist monastery SHAOLIN, in the North China. He has high martial rankings, the black belt - the fifth dan for ju-jitsu, and black belt - the fourth dan for karate, and he is one of the rare European masters educated in the Shaolin monastery. Besides martial arts, he devoted himself to studying the language, culture and philosophy of the Far East nations.

From the aspect of interpreting the essence of martial arts, Filipovic supports the idea which primary treats the art through the problem of the practical usability, putting sports and recreational aspects to the second place. He only worked in the closed-type clubs, with very small groups of candidates who were very often exposed to the practical application of martial arts in the realistic conditions because of their professional reasons. For years, he was gathering the results of realistic situations, which generations of his students experienced. He was recording down the fighting grasps, analyzing the ones that brought "victory" or "defeat", and depending on the results, he changed and supplemented his system of work. As the years passed, he developed his own methodology of training, and worked out a completely new and original concept of self-defensive martial arts.

That new method, which is neither attractive nor popular, but is definitely efficient and pernicious, was at first created only for the police and military Special Forces. But, very soon, it arose interest among many

masters of various martial styles (karate, judo, aikido, taekwondo) who saw in this the opportunity for ideal upgrading and self-defensive supplement of their basic martial ways. Since this method is based on the Japanese martial tradition (with addition of some specific elements taken from the Chinese art), Filipovic named it, in the honor to his deceased Japanese master, Masutatsu Oyama, KYOKUSHINJUTSU.

Here and abroad, relatively only a small group of masters, with more or less success, dared tried finding a new methodological solution for martial arts. The reason for this we can find in an oriental traditionalism, which a great deal prevents this form of inventiveness and treats every abandonment of style's cliché as an "attack on the authorities". Filipovic had enough courage and determination to overcome this problem, which didn't personally surprise me because I was in the situation to follow his path of development from the very beginning. Being one of the martial arts pioneers in our country, with the intention of popularizing the art and improving myself, during past decades, from time to time, I practiced organizing meetings, where masters of various martial styles and ways took part in the discussions which dealt with the theory and mutual practice. Almost without any exception, most masters, at those times, usually were stressing the advantages of their styles and arts. One of the rare ones who were a priori against favoritism of just one art was Filipovic, even at the times when he was only practicing karate. I recall that his thoughts from those early days were basically that every art has, besides numerous advantages, numerous deficiencies too, which are mostly coming out to the surface in the conditions of the real fight, in other words, because of the methodological limits in grasp, strike or throw, no isolated art by itself cannot guarantee a successful application in a real situation. The solution of the problem he saw only in the parallel practice and combination of principles taken from various martial arts. Evidently, while Filipovic was still in his early phase of his mastership, he started working on an idea of unifying different segments of various martial systems and improving them through the positive transfer. That idea of his was consistently accomplished with the creation of KYOKUSHINJUTSU method. The essence of this method lies in a

simple and spontaneous combining of the art of seizing and the art of striking into one system, where all segments are equally important. It is my personal satisfaction that I see some of my own research results in KYOKUSHINJUTSU method, since Filipovic completely followed the principles of the REAL AIKIDO, when he was working out and linking ju-jutsu locks.

The first public presentation of KYOKUSHINJUTSU method was held in Belgrade, in the fall of 1994, in front of the expert board of the "World's Center of Real Aikido and Ju-Jutsu". On this occasion, Filipovic presented his method, as a program, which was his nomination for the 5th dan in BUDO art of Ju-Jutsu. Since I was the head of the board, which was created of the outstanding international masters-instructors of martial arts, I must admit that we were all truly impressed. Although I was familiar with some segments of his work, on that occasion, for the first time, I had an opportunity to fully see the method of KYOKUSHINJUTSU. We unanimously concluded that the quality of Filipovic's presentation was exceeding the level of the mastership that he was going for. Since that day, the method of KYOKUSHINJUTSU became a part of the program of "The World's Center of Real Aikido and Ju-Jutsu", and was classified as one of the alternative programs for masters with high rankings.

Few years later, Filipovic demonstrated his method in Shaolin and this demonstration took place before the most eminent Chinese masters of martial arts. His work arose a great interest, and because of the original methodological solutions that he gave, he received the support and compliments of the Shaolin masters.

In the spring of 1998, in Sochi (Russia), the Russian Science Academy about Earth - Department of Martial Arts held "The World's Congress of Martial Arts Masters". As an active participant of the Congress, Filipovic presented his method of KYOKUSHINJUTSU in the section called "The New Ways And Methodologies In Martial Arts".

His work was rated with the highest grades, and was distinguished as an important contribution to the improvement of martial systems. On that occasion, KYOKUSHINJUTSU method was internationally recognized and verified as a new self-defense style of JU-JUTSU.

Ljubomir Vracarevic,

The member of the Russian Science
Academy about Earth
And the international master of Martial Arts

Belgrade, January 14th, 1999

Chapter 1

THE INTRODUCTION

JU JUTSU - THE TERM AND THE DEFINITION

JU JUTSU is a self-defensive and counter-offensive martial art which derived from the centuries-old Japanese BUDO¹ tradition. The term JU JUTSU belongs to the philosophical category of Taoism², since the Taoist ideas had great influence on the Japanese theories of practice, so, because of this, the term is taken from the passage of the philosophical study called "TAO TE CHING"³. When translated, the first character JU is defined as a soft, non-violent avoidance by not opposing, and the second character JUTSU means the martial art that is on the level of the true art. According to this, JU JUTSU could be translated as "the martial art of non-violent avoidance of opponent's attacks". The idea of the non-violent avoidance of the attack, by not opposing, is expressed in the most adequate way in an ancient BUDO principle that says,

"Don't oppose the strength against the strength, but yield in order to win. Pull - when an opponent is pushing you and push - when an opponent is pulling you. An opponent is being unbalanced, and his strength is being broken. At that moment, without any effort, the trained technique could be applied."

According to the wider definition of JU JUTSU this is the art of self-defense against the layman attack⁴ (which is conducted by grasp, strike, with knife, stick, etc.) with the timely application of the trained and linked actions of locks, throws and strikes, in which the technique and the art are put into the opposition before the power and the aggressiveness, where as the goal is the elimination of the danger from the attack, by establishing the control over an opponent without physically injuring him.

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Having in mind the assumed goal, the great Japanese JU JUTSU master, Morihei Ueshiba⁵, stressed the following, "Hurting an opponent means hurting yourself. The Art of Peace⁶ means the control of aggressiveness in such a way that you don't cause the injury." Because of this, the base and the most recognizable technical element of JU JUTSU is the lock⁷, being the safest way of overcoming an opponent.

In the tactical sense, JU JUTSU is strictly defensive martial art. The application of JU JUTSU techniques completely depend on the seriousness, the moment and on the type of opponent's attack. When there is no attack, there is no application of the art, and this is how the great master Ueshiba explains it, "In the Art of Peace, one never attacks. The attack means that one does not have the control. Never run away from any kind of challenge, but don't try to hold back, or control an opponent in an unnatural way. Let the attackers come forth whenever they wish, and then merge with them. Never chase an opponent. Redirect every attack and be stable before it."

In its long historical genesis BUDO art of JU JUTSU was permanently changing, and it was supplemented in the technical and in philosophical sense. When we are talking about the technical sense, it was perfected and supplemented with the new elements, and in philosophical sense, it got adapted to the historical and the social conditions of those times and those places in which it spread itself. Dozens of martial ways and hundreds of styles derived from it, but the basic principle of the art, meaning its self-defense and counter-offence, stayed unchanged till today.

THE HISTORY OF SELF-DEFENSIVE MARTIAL ART OF JU JUTSU

The Chinese civilization, being one of the oldest and the greatest culture in the world's history, dominated for thousands of years over the Far East, leaving indelible traces in the cultures of the other Far East nations... Far East got from China almost everything - philosophy, art, writing, crafts, skills... During centuries, to the certain amount, this influence kept its original form, but as the time passed, it unavoidably took the shape of the local cultures of the other Far East civilizations, transforming itself into qualitatively new and independent cultural forms.

This, for sure, can be applied to the martial arts, too. They began in China, where they were perfected, and from where they started to spread all over the Far East countries as the heritage of the Chinese martial tradition. With the time, they started to take the shape and the characteristics of the local fighting systems, turning themselves into new martial arts. But, in spite of transformation, innovation and the local influence, the traces of the Chinese martial tradition remained recognizable in every existing martial art of the Far East. These traces are:

- a) The unbreakable bond between the martial arts and the Chinese philosophy (Confucianism - Taoism - Ch'an Buddhism) in the conceptual, mental, ethical and in the tactical sense.
- b) The principle of perfecting and fanatic improving of the martial arts technique, with the tendency of bringing it to the level of the true art.

Under the mentioned conditions, the historical genesis of the Japanese BUDO art of JU JUTSU was also occurring at the same time, too. That development had 4 phases, of which the first two were purely Chinese, and the other two could be so-called Japanese.

THE FIRST PHASE OF THE HISTORICAL GENESIS OF JU JUTSU: SHUAI JIAO

SHUAI JIAO, the Chinese national free-style wrestling, is old as the Chinese civilization. The experts from "Beijing Institute for the Study of the Traditional Martial Arts" think that it existed before the establishment of the first Chinese XIA dynasty (2000 -1500 B.C.). Chinese literature is full of tales about heroes, national legends and anecdotes that are telling about SHUAI JIAO fighters. In these stories the emphasis is put on the fighter's strength, art, uprightness and adventurous spirit. Confucians complimented them because of their refine sense for justice. Taoists complimented them because they were the example of the perfect harmony between the body and the spirit, with the nature. Old war theoreticians complemented them for being the people with the maximum predisposition to be good warriors, and said that they ought to be the roll model of how should a recruited professional soldier look like.

Chinese experts treat the martial art SHUAI JIAO as "the art before all arts", from which derived all Far East martial arts without weapon. The very first name of this art was JIAO LI, and it relied only on the use of the physical strength, but later it was changed into SHUAI JIAO, which could be descriptively translated as "bringing an opponent into the unbalanced state (JIAO), so one could grab him and then throw him (SHUAI)". But in the technical sense, the SHUAI JIAO fighters used all of the following: wrestling grasps, throws, locks, arm strikes and leg kicks. Fighting rules practically didn't exist. There were only moral principles that each fighter had to follow, doing his best, in every way, not to kill an opponent. Every Chinese province had its own SHUAI JIAO fighting style that differed from other styles, depending on the technique that was favored. It had fighters who were considered to be the best, and it had the local champions who were considered to be the unbeatable in whole Asia.

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Today, this ancient art kept its original form only in some village surroundings, where it is practiced as a segment of the local national folklore. Fighting essence of SHUAI JIAO evolved into new forms, and with the favoritism of certain techniques and their division on the "art of seizing" and "the art of striking", numerous new fighting systems were born.

THE SECOND PHASE OF THE HISTORICAL GENESIS OF JU JUTSU: SHAOLIN CHIN NA

Chinese dynasties supported the development of the national martial arts and helped its popularization because of their need for waging numerous warring campaigns. Besides the arts without the use of weapons, the arts with weapons were emphasized as a special form of the wars' preparations. During the Qin dynasty (221 - 207 B.C.), the arts started to appear in their recognizable forms, so the "Chinese boxing", the "Chinese wrestling" and handling the weapons were practiced in numerous schools. A general term was established for all of them so they were called WU SHU - The Warrior Arts. But, in spite of this, it took them some several hundreds of years before they got their real essence.

Monastery Shaolin, the administrative area of Zhengzhou, Henan Province, the North China. This is the place that gave the human mankind the most refine philosophical system and the methodology of the most pernicious martial arts. Ancient wise men would say "ideal -YIN and YANG⁸ - the oppositions on which the whole Universe is based on". For an Oriental it's simple - for the European, it is complicated. The explanation of this contradiction must be defined in a wider and more exact way to the European followers of the Far East martial arts. This means that the origin conditions of the Shaolin teachings must be considered from the historical, geostrategical, philosophical and the general cultural aspects.

During the long Chinese history, the territory of the present Henan Province was considered to be "the heart" of China. There is no significant historical event that hasn't been directly or indirectly connected to this province. There "either everything started, or either everything ended." The most developed part of the area, Zhengzhou, whose inhabitants with the pride stress that they are "genetically pure Chinese", has always been well-known for having wise, brave and well-trained warriors. Military campaigns were inconceivable without the Zhengzhou warriors.

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The mountain massif Song Shan is geostrategically dominating over the region. To the south, the foothill of the mountain is gradually changing its shape into the plateau, which is covered with the dense cedar forest and intersected with numerous streams and lakes. This picturesque place, which is far away from the roads and cities, used to belong to the aristocratic land estate owner, to the young woman named Shao, so, because of this, it became known among the people as the Shaolin, which means the Shao Forest or the Young Forest.

Because of its mild and pleasant climate, and because of the mineral springs, traditional doctors, and the well-known healers and herb collectors, warriors started to gather on the Shaolin plateau way back from the ancient times. Winners came to this place to rest, the defeated ones came to shelter, and the wounded and the sick ones came to be healed. As the time passed, this became a custom, so on the relatively small portion of land, a large group of the outstanding warriors and martial art experts gathered. Some of them stayed longer, some shorter period of time, some (the ones that practically had no place to return to) settled there. Since the art was their basic preoccupation, they spent time practicing, exchanging their experience and discussing the theoretical aspects. Besides the pure martial themes, they talked about the problems that all warriors had, for example "life and death", "essence and nonsense", "ethics and morals"...

Almost at the end of the fifth century, a Hindu monk came to Shaolin. This was a Buddhist missionary named BA TUO. Differing from his predecessors who unsuccessfully tried for over 400 years to bring Buddhism⁹ as a religion to China, Ba Tuo came to get shelter, and not to preach, because the authorities had persecuted him. As an orthodox Buddhist, brought up on the principles of philanthropy, gentleness and non-violence, he didn't show any kind of interest for WU SHU, but instead of that, he was very interested in the theoretical discussions of the masters. From time to time he would take part in these discussions during which he talked about the points of views of the great Hindu wise man,

Shaqyamuni¹¹. These talks dealt with philosophy, which interested the warriors. Besides this, he showed them the advanced techniques of the Buddhist meditations, in which the masters of art found their optimal possibility for physical and mental relaxation, after their very hard training. That's how Ba Tuo got his first followers, and the lucky circumstance was that among them there were the two greatest masters of Wu Shu of those times, Hui Guang and Seng Chou, who were the roll models that the other masters began to follow. This is how the first Buddhist colony began in Shaolin. In its basis, it didn't have religious character, but it had philosophical character.

Thirty years later, in 527 A.D., a Hindu philosopher named Bodhidharma, who was the Twenty-eight Patriarch of Buddhism, came to Shaolin. Instead of religion, he offered wisdom, instead of prayer - he offered meditation, instead of religious dogmas - he offered selfcultivation through practice, instead of freeness of a soul - enlightenment. He supplemented the basic Buddhist teaching and combined it with the ancient Chinese philosophical theories, Confucianism¹¹ and Taoism, and he founded a new philosophical way - the CHINESE CH'AN BUDDHISM¹². He built a monastery in Shaolin and stayed there till the end of his life as the First Patriarch of Ch'an Buddhism, under the name of TA MO.

Although an orthodox Buddhism was opposing every kind of the life's destruction, Bodhidharma didn't restrict the practice of Wu Shu and instead of that he himself began to practice it, finding the solutions of the contradiction in the philosophical compromise. He defined Wu Shu exercises as a practical activity suitable for an individual development of the personality on its way to enlightenment and attainment of the Buddhahood¹³. Besides this, he refined the physical aspects of Wu Shu techniques, which were already brought to the level of virtuosity, with the philosophical and mental superstructure, introducing completely new and so far unseen aspects to the martial arts.

Bodhidharma stated, "Although Buddha's way is the prayer to a soul, the body and the spirit are inseparable. This is why I am going to show you the method with which you can develop the powers and cultivate the physical strength to such extent that you will be able to understand the essence of Buddha's way." Bodhidharma's method represented the transformation and the integration of Hindu Yoga practice, Buddhist principles and transcendental Chinese psychology. To be more exact, he revealed to the Shaolin monks "the secret mystic teachings", among other things here were included the following - the secrets of Buddhist meditation, which brings the mental abilities to the level of intuition¹⁴, and the secrets of Yoga breathings which lead the one to accomplishing the practical usability of the vital CHI¹⁵ energy. With the introduction of Bodhidharma's method, the concept of the Shaolin was encircled.

It is hard to say whether Shaolin Wu Shu contributed more to the expending of Ch'an Buddhism, or whether Ch'an Buddhism influenced more the spreading of Wu Shu, anyway, till the sixth century, the number of monks in the monastery reached the number of over two hundred, and the number of their secular students and followers, all over China, reached the number of few thousands. Because of their fighting perfection, high ethical principles and because of their political independence, they became the most respectable military formation in the country, and being out of control and influence of the central authority they helped everyone who was on the line of patriotism, righteousness and prosperity. Emperor Wen Di (the late Sui dynasty - the end of the sixth century) was the first one who became aware of this, and because he wanted to be in good terms with the Shaolin, he gave the monastery huge estates. The next dynasty, the Tang (beginning of the seventh century) did the similar thing. With the Emperor's decree, Shaolin warriors got the status of the regular standing army, and according to this, a monk named Tan Zong was promoted a general. Other dynasties (with some exceptions) followed this example, too. They, just as the official bodies of the central authorities that came later in a more recent Chinese history, put the Shaolin monks and their secular

followers to the high advising positions in the state's administration and to the commanding positions in the army. In return, the monk-warriors took part in almost all military actions, from fighting against the foreign conquerors, participating in every international conflict, to coups and stamping out the armed rebellions. They were coming out of the fights as winners, and the dynasty that was supported by the Shaolin always remained on the power. Having this in mind, some historians, the Far East experts, described the Shaolin as the "gray eminence" of the Chinese history for the past 1,500 years. Of course, there were times when the Shaolin was disfavored. Numerous times it was burned to the ground and closed down, but in spite of that it managed to recover very quickly, being even more powerful and more glittering than before. To the present day, it kept its status of being the shrine of philosophy, culture and of course, the shrine of martial arts.

Shaolin, being the center for the study of the martial arts, from its founding, it used to be the place to which all great masters came. Some of them came to study from monks, and monks brought some of them because they needed to improve their knowledge and to advance their level of training. There, the first systematization of martial arts was done. At the beginning, there were 700 fighting methods, and today 173 of them remained to be in use. All of them have one common name, which is SHAOLIN WU SHU. According to the basic ways, they are divided into the arts with the use of weapons, and the arts without the use of weapons. According to the technical characteristics, the arts without the use of weapons are globally divided into the arts of striking and the arts of seizing. Shaolin Chin Na belongs to the category of the seizing arts, and it is the most famous and the mostly used art (which is, in this case, the main subject).

Shaolin Chin Na is self-defensive and counter-offensive martial art. In the world, it is being translated as "the Chinese self-defense" which is based on locks and throws, which is only partly true. The name of this art, which completely expressed its essence, could be only descriptively

translated. Character Chin represents "the fast movement of the arm and grabbing (an opponent) with fingers that are in the position of the "claw" - at the right time for the right place - "in the way that cat grabs a mouse." Character NA represents "the arm, which without any effort controls the movement and the weight of the hammer, using the hammer's handle as the lock for the balance." Because of the precise explanation problem, numerous martial styles which derived from this art have symbolic names: "eagle's claw", "tiger's claw", "embracement of the mantis", etc. Each is practiced as a separate art, or as an additional self-defensive segment of the other WU SHU ways.

From the technical aspect, the art of Chin Na is based on 4 kinds of elements which complement each other, and which are practiced and used in the continuity. These elements are:

- locks - which are applied on the joints and on the tendons around the joints (fingers, hands, elbows, shoulders, neck, jaw, spine, knees, ankles);
- throws - which are applied during the lock situation or after the lock;
- strong finger pressures - are applied on the vital points of the body (they can cause pain, paralysis, lose of consciousness or death);
- pricking finger hits - are applied on the vital points of the body (they can cause pain, lose of consciousness, or death).

It is equally important for Chin Na masters that they have both the knowledge of this art's techniques and the complete knowledge of the human anatomy. Therefore, the vital parts of the body, on which Chin Na techniques are being applied, are precisely defined and divided on:

- a) muscles, nerves, joints, tendons and (accessible) vital organs - on which one can apply the lock, pressure or pricking hits;

- b) vital Chi energy points on the body, flows, paths and acupuncture points of Chi energy - on which one can apply pressure or pricking hits.

Because of this, through the art of Chin Na, one in parallel studies the Chinese traditional medicine (acupuncture, acupressure, adjusting the bones and dislocated joints, etc.). Therefore, the masters of this art are also being respected as the traditional doctors.

By its character, Shaolin Chin Na is absolutely defensive martial art, which gives one a possibility to overcome an opponent without any danger of getting seriously hurt, or as the ancient Chinese masters would say, "Overcoming your enemy without causing him pain is the peak of martial arts." So, this art is very popular in China, and it is compulsory subject on every police and military academy. The most responsible person for the popularization of this art is the Shaolin monk, the great master of Wu Shu named Xu Shiyou. Because of his patriotic beliefs, from the very beginning, he took an active part in the Chinese revolution. His great courage and his warrior abilities shown in countless fights made him "the mythical" hero of the modern Chinese history. During the Revolution, he was proclaimed a national hero, and when it victoriously ended, he had the rank of the general and till the end of his life he remained on the high position before the Chinese army and police, as the close associate of Mao Tse-dung. In the course of his secular carrier, he gave his best in influencing everyone with the idea that Shaolin Wu Shu, and especially Chin Na, ought to be practiced very thoroughly and widely among the people from every part of the Chinese society.

Besides China, this ancient art became popular in whole Asia, and it is practiced today under the different name, with more or less methodological diversities. Its popularity became fully expressed in Japan, where it was accepted as the national art, being perfected under the name of JU JUTSU.

THE THIRD PHASE OF THE HISTORICAL GENESIS OF JU JUTSU: DA-ITO RYU AI-KI JU-JUTSU

The Japanese history is the history of wars. When Japanese were not in the war with the other nations, they fought among themselves. Actually, they mostly fought among themselves. Because of this fact, the warriors became the well known and the most respectable individuals in the Japanese history and the culture, and the fighting - martial arts became the synonym for Japan. An average citizen from any country might have heard of the Japanese haiku¹⁶ poetry or sumiye¹⁷, the art of painting, but for Samurai, judo and karate everybody has heard.

In the introductory section of the historical genesis of JU JUTSU, I stressed that the whole Far East was developing, in the historical and cultural sense, under the domination of China, so this could be definitely applied on Japan, too. But, the Japanese example is the specific one because this diligent and fanatically determined nation developed and improved the heritage that they took over from China to that measure that they turned them into completely new qualitative forms, giving them unique Japanese national attributes. Martial arts are just one of the examples. During the early phase of the Japanese history, including here the centuries which were to come, martial arts that were brought from China completely took the shape of the Japanese characteristics, so because of that, today, we treat them as the part of the Japanese martial tradition.

In the Japanese history, the period that covers the years from 300 BC to 250 AD is called the Yayoi period. Yayoi are the ancestors of the present Japanese people, and they are considered to be the mixture of the Chinese and the Koreans with the local native population that lived on the Japanese islands during the prehistoric period (Jomon). They lived in strictly divided tribal communities, from which derived the later Japanese feudal families. The basic preoccupation of the tribal (clan)

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chiefs was their engagement in the occasional local wars. This was so because every tribe tried violently to dominate over the other tribes, having in mind only one goal, which was the expansion of its own land. In such historical circumstances, the most important part of the population were the warriors, which, in the natural course of the events, accepted this as their own basic profession.

The weapons and the equipment that were used, originated from China, because of the fact that the Chinese merchants from Han and Wei dynasties often had frequent trade connections with the Japanese islands. Japanese used sword, spear, halberd, bow and arrow, including the methodology of practice, which they took over from the Chinese WU SHU.

Around 300 AD, the family clan called Yamato started slowly to take over the precedence in the local conflicts, and in the following hundred years, using the military force and wise politics, they managed to achieve the domination over all other tribes. A very "loose" federation was created among the tribes. So, in order to insure their ruling position, the members of the Yamato clan declared themselves to be the direct ancestors of the Sun Goddess called Amaterasu, which was the Supreme Shinto God¹⁸. Besides the real power, this act gave them the spiritual power, too. This is how the Yamato family established the first Japanese dynasty and the first state, and because of this, the historical period from 300 - 710 AD is called the Yamato period.

The basic distinction of the Yamato period was taking over and copying the Chinese cultural tradition in every field. Governmental authority and the administrative system were organized in the same way as the Chinese ("Shotoku - Constitution of the 17 articles" and "Taika reforms"), Confucianism and Taoism were adopted as the fundamental philosophical ways, and the Chinese writing started to be officially used in the Japanese language. In 538 AD, Buddhism came to Japan. The ruling class welcomed this new religion, and very soon, it got a large number of followers, so it became the state's religion in parallel with Shintoism.

Meanwhile, in comparison to some of the powerful tribal leaders, who were the representatives of the large number of clans, the central authorities continued to be weak, and with the establishment of the governmental and the administrative system, the political influence of the Yamato dynasty completely declined, and it became just a ceremonial (Shinto - ritual) symbol of the state. Very often, local wars broke out between the tribal and the clan leaders, because each wanted to enlarge their own land estate, to dominate and to take over the actual power over the Yamato court.

The order of the professional warriors remained to be very important factor in the Japanese society. Clan leaders were investing large sums of money into the improvement of their equipment and weapons, while military training was modeled after the Chinese example. The practice of using the weapons (spear, halberd, sword) was introduced as a compulsory training under the general term BU JUTSU¹⁹ - warrior arts, which is the literal translation of the term used for the Chinese WU SHU methodology (words BU JUTSU and WU SHU are written with the identical characters).

During this period, for the first time, martial arts without weapons started to appear in Japan. According to the Chinese sources, these arts came to Japan together with the Chinese traditional medicine, for which the great interest was shown. A certain number of the Japanese traditional doctors that were taught by the Chinese experts unavoidably were in the situation to learn and master the art of Chin Na. We must have in mind that the masters of Chin Na were at the same time the first-class experts for the traditional medicine, too. Received knowledge, in the field of medicine and the art of Chin Na, was kept as a family secret for hundreds of years, and it was passed down from one generation to the other, and the results of their experience were discussed only in an exclusive circles. Wider interest for this martial art came much later.

In Japan, the process of the feudalization was occurring during the NARA (710 - 784) and the HEIAN (794-1185) periods. Landowners started to divide themselves into the smaller and the larger owners, and the tendency was that the smaller ones should disappear, so the larger ones would enlarge their lands to the greater extents. The most powerful feudal families, which had formed their own authority according to their wishes, emerged to the foreground. These families made their own laws, taxation system, and had their own mercenary army. Emperor's power didn't exist at all, except in the ceremonial situations. Instead of the Emperor, the most powerful feudal families ruled the country, at the same time dominating over the Yamato court. They got their actual political power either by using shrewdness, (for the example the Fujiwara family used this method by getting married to the members of the Emperor's family, and with the application of these means the family took over the offices of the central powers (the Fujiwara family reached its peak in 1016, when Michinaga Fujiwara proclaimed himself for "kampaku" (regent)), or the power was gained by the exterminating wars, and the example for this was the war between the Taira and the Minamoto families. In other words, the Taira family pushed out the Fujiwara aristocrats from the key positions in the offices of the central Japanese power using shrewdness and intrigues, while the Minamoto family gained huge power by waging successful warring campaigns on the north, where they conquered Honshu island, and united it to Japan. In 1159, the two families had a conflict because of the power, and the Taira clan came out as the winner, so Komori Taira became "kampaku" and ruled over the land for about ten years.

After Komori's death, the Taira and the Minamoto clans started their decisive war to the extermination, which is known in the Japanese history as the Gempei war²⁰ (1168 - 1178). The Minamoto clan won, and the Taira family was totally massacred. Yoritomo Minamoto became the first ruler of Japan, and he was chosen to be the first SHOGUN (Shogun - the big general - military dictator).

The social process, which was meanwhile occurring, turned out to be of the great importance to the Japanese history and to the history of martial arts. This was the establishment of the new warrior class, which was called the SAMURAI class. The basic interpretation of the word SAMURAI is that it means "a knight companion" - "a body guard", but with the time, the term transformed itself into the "strong noble warrior". They came from the order of the professional BU SHI soldiers (BU SHI - warriors), which participated in the constant fights over the power that occurred between the three feudal clans - the Fujiwara's, the Taira's and the Minamoto's. They became a social class between the eleventh and the thirteenth century. With the time, the Samurai class started to split into two social levels. Samurai that were related to the ruling class became the aristocrats, and the other Samurai that were not related to the ruling class stayed to serve their lords as the mercenaries, and they could improve their status only in the case of their own individual merits. They were absolutely loyal to their feudal lords, and they were the main support of their lord's power. In return, they got from their lords the estate in possession and the social status.

Early Samurai were the experts for the cavalry battles and for the battles conducted on the ground. They practiced the basic warrior arts (BU JUTSU), according to their own wishes and affinities. Martial arts without weapons were not that important to them. Samurai families started later to develop and to shape their own secret methods of practice and the application of the martial arts, from which numerous fighting styles and ways arose. The most famous and the most complex methodology was developed by the Minamoto clan, which turned out to be the decisive factor of their victory over the Taira clan. Their martial system was created in 850 AD, and it was named MINAMOTO RYU (the martial style of the Minamoto family). Emperor Seiwa Tenno, with whom the Minamoto family has established a family relation through marriages, was proclaimed the founder of this style, so with this act, he was honored by whole SAMURAI class.

The last grandson of Seiwa Tenno, SHINARA SABURU MINAMOTO YOSHIMITSU (1036 - 1127), the great Samurai and the military commander of the Minamoto clan, technically supplemented and styled the art by encircling it into MINAMOTO RYU BU JUTSU. According to his own experience, and according to the experience of his most capable SAMURAI, he precisely divided the ways, shapes and the methodological levels of martial training, so, therefore Yoshimitsu's system included: KYU JUTSU (the art of bow and arrow), YARI JUTSU (the art of spear), and KEN JUTSU (the art of sword). SAMURAI were obliged to practice these arts so they would use them during the fights on horses, or on the ground.

According to the legend, Yoshimitsu created the martial technique of circling around the enemy, suddenly attacking him - "like a spider that lies in an ambush, so it could finish off its prey that got caught in its web." Besides this, a lot of interest was shown for the study of martial arts without weapons, so Yoshimitsu's elder brother, Yoshiie, especially engaged himself with this part of work. From one generation to the other, Yoshimitsu's art was practiced and improved as the family tradition. The art got a new name while Yoshimitsu was still alive, and it was called DAITO RYU. It was named after the castle and the fortress DAITO, where Yoshimitsu lived and tutored.

After taking an absolute power in Japan, and after being proclaimed a SHOGUN, Minamoto Yoritomo chose the city of Kamakura to be the center of his power. There, he established a new government, KAMAKURA BAKUFU (the government of the military chiefs - "military junta"). With this, a new period of the Japanese history begins under the name of the KAMAKURA period (1185 - 1333). The authorities and the complete state's administration (as it was in the earlier periods, but this time more efficiently) were organized after the example of the Chinese system. The state was functioning very stably until Yoritomo's death in 1199, when KAMAKURA BAKUFU and the Emperor's court from Kyoto had an armed conflict over the power. Bakufu's forces, under the

command of the Hojo clan, defeated the Emperor's army, and took the control over the complete land, and as for the Bakufu government, it continued to function under the SHOGUN's leadership of the Hojo family.

The peace that lasted till 1274 was disturbed because of the Mongolian invasion on Japan. The Japanese army, for the first time, was faced with a such a numerous and (for those times) a modern force, but after only a couple of hours, the huge Mongolian invasion fleet was in the situation to withdraw because of the weather conditions, which turned out for Samurai to be the salvation from the definite defeat. The same thing happened during the second Mongolian invasion, which occurred in 1281. Although Japanese worked very hard on their defensive preparations, they were aware that they could resist the attack for only couple of weeks, but since the bad weather has crushed the Mongolian fleet once again, the Japanese managed to block the attack. Such circumstance led to the fact that KAMAKURA BAKUFU came out of this war as a winning side, but the long defensive preparations completely weakened its power. In 1333, Emperor Go-Daigo used the adequate moment for his cause, and with a relatively small group of military force he managed to overthrow KAMAKURA BAKUFU from the power.

The main cultural distinction of the Kamakura period was the break-through of the Chinese Ch'an Buddhism in Japan. Although Buddhism was being the state's religion, which was in its full rise, Ch'an Buddhist teachings stabilized themselves in this area in its mid twelfth century. The Chinese Ch'an monks were visiting Japan in the earlier centuries too, but it was in the Kamakura period that the exchange began between the Chinese and the Japanese monks, and it was the period when Ch'an was enthroned under the Japanese term Zen Buddhism. It is considered that the first founder of Zen Buddhism in Japan was EISAI (1141 - 1215), who after studying Ch'an philosophy in China built the first Zen monastery in Hakati (Kyoshi), founding RINZAI sect in 1191, under the patronage of the Minamoto Shogun. The second main stream of Zen Buddhism, in Japan, was founded by the great teacher DOGEN (1200 -

1253), under the name of SOTO, in the Province of Echizen. Zen was developing itself on the Japanese land under the supervision of SHOGUN and the BAKUFU Government. The powerful Hojo family provided protection and loyal followers for Zen Buddhism. Shogun Hojo Takiori, who himself reached enlightenment under the influence of the Chinese teachers, built the Kencho shrine (1253), where Zen was practiced in an unspoiled Chinese way. He appointed a Chinese Ch'an monk, named Lan Chi Tao Lung, to be the first shrine priest.

Since Zen was based on the centuries old tradition of Ch'an Buddhist monks - the warriors of the Shaolin monastery - it was accepted in Japan above all as the warrior's philosophy. Samurai that had different status and that belonged to different levels, starting from SHOGUN, recognized in Zen their philosophy of existence. In its simplicity and in its unsaid things, Zen gave an opportunity to every warrior to find, or at least to seek the minimum of the mental balance for which every person longs for, if one is destined to be closer to death than to life. According to D. T. Suzuki²¹, "Zen doesn't possess any kind of doctrine or philosophical teaching, it doesn't have any sum of terms or intellectual formulas, but for sure it is trying to free the man from the slavery of birth and death, through its distinctive intuitive way of understanding." Simply said, Zen offered an acceptable mode for an individual to overcome the fear from death.

All over Japan, numerous Zen Buddhist temples and monasteries were built, in which Ch'an philosophy was studied, and meditation practiced. Some of these holy buildings completely accepted an authentic practice from the Shaolin monastery where, besides philosophy and meditation, mental and physical enlightenment was being achieved through perfecting the martial arts. Martial system, which was practiced by the Japanese Zen monks, was called SHO RIN JI KEM PO, which is the Japanese term for the Chinese art of SHAOLIN CU CHUAN FA (when translated it means the martial method of the Shaolin monastery). Self-defensive and counter-offensive aspects were stressed, and the variations of the "Chinese boxing", including the self-defensive

techniques of Chin Na and the art of stick were practiced, too. It is considered that Zen monks were the first ones who used the Japanese term JU JUTSU for the self-defensive techniques.

Zen performed crucial influence over the Japanese martial arts. In the philosophical sense, within the frame-work of the preparations for the application of the art in a real situations, the priority task was put on emphasizing "the mental raise over an opponent and the situation", which was set to be the prerequisite for timely, adequate and co-ordinate performance of the body and the soul. In the methodological sense, Zen monks, who were in constant touch with China, were in the situation to permanently follow the methodological innovations of the Chinese Wu Shu masters, so they handed down the received knowledge to the Samurai families, under whose patronage they existed.

During the Kamakura period, the secret fighting method of the Minamoto family clan was improved with very important qualitative supplements. Yoshimitsu's descendants used all available possibilities for improving the family's art, so they continued, in the methodological sense, to keep precedence over the other styles that other clans practiced. The war experience, gained in fights against Mongols, showed that Samurai acted in the most successful way when they were fighting on ground and in the close combat. Because of these reasons, the martial training of DAITO RYU style was corrected in such a way that the art of sword fighting, called KEN JUTSU, was put on the first place. The sword became the primary weapon for SAMURAI. Beside this, the condition of the close combat imposed the need for much more thorough study of the martial arts without the use of weapons, which led to the "big door" introduction of JU JUTSU, under the name of TAI JUTSU, which became the part of the regular SAMURAI training program²². One of the great advantages that the Minamoto clan had, when improving their family style, was that it supported the development of Zen Buddhism from the very beginning, so because of this, the monks stood constantly at their disposal for passing them the new (secret) techniques and the

methodological experiences from the Chinese arts. Meanwhile, the elder son of Yoshimitsu, MINAMOTO YOSHIKIYO, moved to the Kay Province, where he established a new family branch under the name of TAKEDA. He continued to improve his father's art, and he upgraded DAITO RYU by introducing the new theoretical and practical knowledge from the field of war tactics.

The period of the next 300 years of the Japanese medieval feudalism is the period of the Civil wars, and it included the historical periods called the MUROMACHI (1333-1573) and the AZUSHI-MOMOYAMA (1573-1603). Emperor Go-Daigo, who managed to defeat the KAMAKURA BAKUFU and to regain the royal power back to Kyoto, didn't get the support from the mighty feudal lords. He ruled the country only for 3 years (until 1336), when the Ashikaga Samurai clan threw him from the power. Takauji Ashikaga declared himself a Shogun, and in the northern Kyoto he formed the government that was called the MUROMACHI BAKUFU. At the same time, the Emperor's family split, so in Kyoto two courts were formed - the Southern Court, which was ruled by the overthrown Emperor, and the Northern Court, which was formally ruled by the part of the Emperor's family which was appointed by the Ashikaga clan. Such "double" governing lasted for about 50 years, and it was full of the constant battles that occurred between the relatively equal sides. This ended in 1392, when the Southern Court was finally conquered. MUROMACHI BAKUFU, with the Shoguns from the Ashikaga clan, got limited authority in the central provinces, which was in the fact their goal, but during the fifteenth and the sixteenth century they lost almost every political influence. All of the authority, in the wider part of the land, fell into the hands of the local Samurai aristocracy called DAIMYO, whose mutual relations varied from the "lose" federations to the wars in which "everybody was fighting against everybody." Every DAIMYO had only one goal - to become a SHOGUN.

This is how one of the most powerful DAIMYO's, Oda Nobunaga, who ruled over the Owara Province, began the process of unifying the Sa-

murai clans, with the intention of establishing the control over the complete Japan. In the year of 1573, he conquered Kyoto and dethroned MUROMACHI BAKUFU, after which he proclaimed himself a new SHOGUN. He is remembered to be the most powerful SHOGUN in the whole Japanese history that, for many years, wisely and patiently prepared the conditions for taking over the power. His might was based on the three basic military-political factors. First of all, he established the correct and long-termed military alliance called "Triumvirate", with the two powerful Samurai clans, the Hideyoshi's and the Tokugawa's. Then, he was the first one who established close connections with the Portuguese, and later on with the other European navigators, merchants and envoys who started coming to Japan from 1542, while taking over the monopoly in purchasing the firearms, which he used for equipping his numerous army. Finally, he gave the maximum support to the Catholic missionaries who started spreading their religion in Japan and who, in return, provided him with the unlimited support in the capital assets and in logistics.

Since Nobunaga established his power in Kyoto, and since he was the first one, in Japan, who equipped his army with the firearms, he continued eliminating the rest of his enemies that represented the danger to him on his way to becoming the ruler of the whole Japan. His main enemies were the members of the Takeda Samurai clan, descendants and successors of the mighty warrior Minamoto family that ruled over the Eastern Province. Then, there was the Hojo Samurai clan that, with the respectable military power ruled over the Southern Province, and there were some militant Buddhist sects, among which the Zen Buddhist ones stuck out, because they were very powerful and influential all over the country.

The Buddhist sects were targeted first because of the numerous reasons. Historically, they were bonded to the Samurai clans, to the Takeda's (Minamoto) and to the Hojo's, so they were the "natural" enemies to Nobunaga. Also, they were under the Chinese foreign-relations influence, where as, on the other hand, Nobunaga bound himself to the European influence. Besides this, Nobunaga presented his

fight with the Buddhist sects as his contribution to spreading the Catholicism. The war against the Buddhist sects began in 1571, and it lasted for some three years. During this time, a lot of Buddhist temples and the monasteries were destroyed, and monks were forced to shelter themselves in the unreachable mountain areas, or to seek shelter on the estates of the feudal lords that they favored.

In 1575, with the application of the firearms and the modern European war tactics, Nobunaga's forces defeated the mighty military Takeda clan. But suddenly, his victory was stopped in 1582, when the Samurai rebellion occurred under the commanding leadership of general Akechi. Nobunaga was killed, and his Azushi castle was seized. Nobunaga's first ally, Toyotomi Hideyoshi, acted very quickly and crashed down the rebellion, continuing the process that his predecessor started. In 1590, when Hideyoshi became a new SHOGUN, with the powerful and modern army, he defeated the Samurai Hojo clan, so Japan became reunited again.

To insure his unquestionable power over the whole country, Hideyoshi destroyed lots of castles which were built during the Civil war, and during 1586, he started the process of the so-called "the Sword hunt", proclaiming that the weapons ought to be confiscated from the religious institutions and from the provincial feudal lords. Feudal lords were drastically restricted in the number of their SAMURAI, who were allowed to be stationed and active only within the premises of the castle, without the possibility of controlling the territory.

Meanwhile, the influence of the Catholic missionaries extremely grew, especially in the Western Provinces. Numerous Jesuits and Franciscans acted very aggressively towards the domestic Shinto and Buddhist institutions, and this caused the revolt among the people. This turned out to be Hideyoshi's obstacle for establishing an absolute power and the control over the people. In order to achieve his goal, he started to persecute the Catholic missionaries, and very soon, he repulsed their influence.

Hideyoshi made out of Japan a very powerful military state. However, the powers that he had, made him overestimate the abilities of his army, so he made a fatal political mistake. In 1592, he invaded Korea with the intention of occupying China. He reached Seoul, but the Chinese army, which was much stronger, pushed him back. Hideyoshi was very stubborn in his defense until 1598, when the Chinese army definitely pushed him out of Korea. That same year, Hideyoshi died, and the remaining member of "the triumvirate", Tokugawa, who was the most powerful man in Japan, took his place.

The development of the martial arts, BU JUTSU, in the medieval feudal Japan, was occurring towards the perfectionist demands, which said that the traditional martial arts should keep their primary position in the comparison to the newly introduced firearms. In other words, firearms achieved an absolute tactical superiority when it came to the large scale fights, but in the close combat, during the individual fights, or during the fights of the small groups of warriors, especially during the night, in the conditions of low visibility, the Samurai sword remained to be the only and the finest weapon. Because of this, experienced Samurai, masters of martial arts, started to form numerous family schools of KEN JUTSU, with the completely original Japanese tactics and fighting techniques.

Martial arts without the use of weapons also started to experience prosperity. The secret family knowledge of the Japanese traditional doctors who surmounted the Chinese techniques of self-defense, the martial methods of Zen Buddhist monks, and martial methods of some Samurai clans which were improving JU JUTSU, started to be noted down and systematized with descriptive drawings of the joint locks and catches, under the general name - DENSHO writings. During the Muromachi period, before the introduction of the firearms, practice of the close combat KUMI UCHI was emphasized. KUMI UCHI was relaying on the traditional Samurai "wrestling under armour", KOGUSOKU, and it was upgraded with the technical elements taken from JU JUTSU, which were extracted from the DENSHO writings. Because of this, around 1532, the first

parastyles of JU JUTSU arose, and among them the best known were TAKENOUCHI RYU, SEKIGUCHI RYU, KYUSHIN RYU, KITO RYU, TENSIN SHINYO RYU, etc. But in spite of this, the Takeda clan kept the absolute primate in the martial arts, with their family style of DAITO RYU.

The head of the clan, TAKEDA HARUNOBU SHINGEN (1520 - 1573), the landowner of the Kay Province, is one of the greatest Japanese army commanders, which fought during the sixteenth century in the Central Japan for getting the control into his hands. Thanks to his talent and ambition, thanks to his efficient family system of martial arts, DAITO RYU, (which he himself upgraded too, by adding the practical methods of the military strategy "KOSYU RYU GUNPO") and thanks to his loyal group of companions, military commanders of his army, he has accomplished the outstanding military achievements. Takeda's companions and the advisers gave enormous contribution to the leading military operations, in which they directly participated, and also to the upgrading of DAITO RYU martial system. The names of these people are the following: Sanada Yukitaka, the expert for the art of SENPO (guerrilla's tactics), Sanada Masayuki, the expert for the art of NIN JUTSU (espionage), Sanada Yukimura, one of the greatest Samurai of all times, the expert for the application of NIN JUTSU techniques of the secret military operations in the enemy's back lines, Yamamoto Kansuke, the great practitioner and the theoretician of the martial arts, Obata Toramori and Obata Kanbei Kagenori, the military commanders - the experts of the strategy "KOSYU RYU".

The warriors of the Takeda clan were achieving one victory after the other till the moment when they came into the conflict with Oda Nobunaga, whose army was equipped with the firearms. But in spite of this, Takeda defeated Nobunaga's army few times in a row, successfully putting the courage and the skill of his warriors against the modern military technology. In 1572, during some fight, Shingen Takeda was shot with the rifle bullet. He died from the received wound very soon afterwards. This

meant "the beginning of the end" of his clan²³. TAKEDA KATSUYORI, Shingen's son, took over the leadership over the clan and the army. In the crucial fight, which is known in the history as "Nagashino no Kassen", that occurred on May 21st, 1575, Katsuyori, leading 15,000 elite Samurai, attacked Nobunaga's positions and was defeated. The modern firearms showed their full power which the new age was bringing, and 12,000 Samurai, who were the pride of Kay Province, were killed with the rifles' fire. Takeda Katsuyori performed the ritual suicide, which was appropriate for such a great warrior of those times.

Meanwhile, in April 1573, the young KUNITSUGO TAKEDA (1551 -1592), carried Shingen Takeda's will to his ally Ashina Moriujji, who was the land estate owner of the Aizu Province, asking him to take over the patronage of his part of the family in case of his death so the Takeda lineage wouldn't fade. Ashina accepted this will as the honor and the obligation, giving Kunitsugo a castle and huge estate, with the plea that he stays as the master-teacher of martial arts. Kunitsugo, having no other choice, accepted this, so through him the secret art of Minamoto Yoshimitsu, which was passed from one generation to the other among the Takeda Samurai from Kay Province, begun to be passed down to the Samurai of the Aizu Province, too.

The Aizu Samurai clan was known from before for cherishing the martial arts, and for having highly developed and advanced methodology of BU JUTSU. Families Ashina and Saigo were the leading ones, since they had very advanced arts of KEN JUTSU and JU JUTSU. The secret art of the Aizu clan was called OSHIKIUCHI or GOTEN JUTSU, and it was accessible only to the high ranking members of the clan, called HATAMOTO, while on the other hand, the other Samurai were allowed to know only some segments of it, which were needed for the accomplishment of their regular duties. The specific thing for the Aizu's art was that it didn't cover only the techniques of fighting and the war strategy, but it also included the ethics, the philosophy, the protocol, the etiquette, and even the Shinto rituals. The fighting technique was being divided into 2

types - on the fights conducted in the open, where KEN JUTSU, SO JUTSU and NAGANATE (halberd) arts dominated, and on the fights conducted within the closed quarters, where JU JUTSU art dominated.

Within this system, Takeda's art took a very high position, influencing the art of the Aizu clan, being at the same time subjected to the Aizu's influence, too. As the Takeda's and the Aizu's got accustomed to each other, forming the family line of the Takeda-Aizu, their secret martial arts DAITO RYU and GOTEN JUTSU got accustomed too, forming a unique way, which was named DAITO RYU AIKI BU JUTSU. Since the term BU JUTSU includes a very wide diapason of the martial arts, the art of fighting without the use of weapons, encircled with this system, got the name DAITO RYU AIKI JU JUTSU. A new term, AI-KI, was introduced to the art's terminology and definition as a special philosophy and a mental category of the martial methodology. The term AI literally translated means the meeting - harmonization, while the term KI²⁴ is the Japanese substitute name for the Chinese vital CHI energy, meaning at the same time "the spirit", too. This compound term, AI-KI, can be defined as "the timely and adequate response in which one physically and mentally harmonizes oneself to the enemy's action." Having this in mind, the martial method of DAITO RYU AIKI JU JUTSU by the translation and the definition means: THE MARTIAL STYLE DAITO - THE ART OF THE NON-VIOLENT SELF-DEFENSE - WITH THE TIMELY AND ADEQUATE PHYSICAL AND MENTAL HARMONIZATION TO AN OPPONENT'S ACTION.

The following historical cycles are occurring after the Civil wars, when Ieyasu Tokugawa brought peace to Japan, which lasted during the following 250 years. With Tokugawa becoming a Shogun, and with the establishment of his government in Edo (the old name for Tokyo), a new period, the EDO period (1603-1867) begins. This is the period of the well-developed feudalism, with the very strong central power, which will ensure the peace in the whole territory. Almost all destabilizing political factors were eliminated or inactivated, counting here the stamping out of

the negative foreign influence which threatened to endanger the interior stability of the country, because of the foreigner's political games. According to this, the Shoguns from the Tokugawa family conducted "the isolation" in Japan, limiting the foreign influence to the minimal trade relations with China and the Netherlands.

In Japan, a period of prosperity started to occur in all fields, especially in the fields of culture, art and philosophy. The most popular philosophical way was Neo-Confucianism, which stressed the importance of morals, legislature, education and hierarchy in the society and in the governmental authority. The elements that were based on the combination of Shintoism and Confucianism led to the creation of new national philosophical schools. A new social system of four classes was created. On the top of the social hierarchy stood the SAMURAI, who were the ruling aristocratic class, after them came the farmers and the craftsmen, and at the end there was the most despised class made out of the merchants. Members of the above four mentioned classes were forbidden to change their social category.

During the Edo period, the Samurai reached the peak of their social and the historical rise. Since they were the representatives of the social elite, they were allowed to do everything. Because of this fact, in order to prevent them from the possible single or collective self-will, the two codices, which regulated their behavior, were introduced. The first codex "BUKE SHO HATTO" (the rules for the warrior families) was created by Ieyasu Tokugawa, in 1615. It gave the Samurai "the thirteen rules of how should a warrior live during the peaceful period." The second codex, which is incomparably more important because it originated from the very inside of the Samurai class, was the BUSHIDO codex (BUSHIDO - the way of the warrior). Every Samurai had an individual obligation and obsession to improve his personality and to harmonize it according to BUSHIDO, which asked of every Samurai to upgrade the martial arts to the perfection, while upgrading his own soul, too. BUSHIDO was greatly influenced by the Confucian ethic of the ideal "complete man", which is

in this case "the idealized knight", who is supposed to be at the same time the educated philosopher, artist, and the outstanding warrior.

Japanese martial arts are reaching their full prosperity, too. The peaceful period allowed the great masters of the families' martial styles to supplement and to upgrade the technical knowledge, and to systematize the practical fighting experiences. Such established theoretical base of martial arts, refined with the philosophical superstructure, which existed in the early period, got incomparable higher meaning. On the top of the families' martial methodologies still stood the style of the family clan Aizu-Takeda.

Martial and intellectual education became the essence for upbringing the Samurai youth, so because of this, Masayuki Hoshina, who was at the time the Head of the Aizu clan, ordered in 1643, the opening of schools all over the Aizu Province so the young people, belonging to the Samurai clan, could get an education. Therefore, until the end of the Edo period, 94 martial schools were formed. The elite Samurai, who were specialists for different martial arts, ran these schools. The central school of the Aizu clan was created in 1664, and it was named "NISSHIN KAN". In "NISSHIN KAN", five styles of the art of sword and two styles of the art of JU JUTSU - MIZU NO SHINTO RYU and SHINMYO RYU - were taught.

Some martial arts designated as "OTOME RYU" or "GOSHIKIUCHI" were only for the education of the outstanding Samurai, and they were treated as the well-kept secret. When it came to the technical learning and the experience, the knowledge of this art was forbidden to be passed down to the Samurai of the lower lever, and besides this, the exchange of the knowledge was forbidden between the other styles too. Also, here was included the demonstration of the art before the followers of the other schools. These rules were especially applied for the martial methodologies - AIZU MIZOGUCHI HA ITTO RYU and DAITO RYU AIKI JU JUTSU.

The great master of DAITO RYU AIKI JU JUTSU of those times definitely was SOKE SOEMON TAKEDA (1758-1853), who significantly upgraded this methodology in the theoretical and the practical field. Within DAITO RYU AIKI JU JUTSU he taught the system that was known under the name AIKI IN YO HO (AIKI YIN and YANG, an active and passive principle, which is at the same time encircling the defense and the attack). In the recorded history of the Japanese martial arts, Soemon Takeda was the first master who used the term AIKI with the detailed theoretical explanation and interpretation, so with the right he is considered to be the "father" of the AIKI methodological principle.

With the Edo Period, Japan entered the nineteenth century. The Japanese isolation, which was two hundred years long, caused the delayed coming of the world's social process to Japan. Because of this, the influence of the well economically and politically developed countries of the West was imposed to the Japanese society at the moment when the country was not ready for such changes. Foreign pressure of the European and the American capitalism started to be unbearable for the Samurai aristocratic class which was starting to loose all the political and the social influence in the country. At the same time, the Japanese bourgeoisie started to be created out of the most despised merchant class, and the Emperor's family saw in this its opportunity to regain the power once again. The social hierarchy began to fall apart, which led to the completely new civil war.

The Samurai clans had to make a decision whether to support the Tokugawa's Shogunate or whether to support the Emperor. During the Bakumatsu wars (1853-1867), the Aizu clan classified itself to the Shogun, and it became the key military formation, while on the other side the clans of Satsuma and Chosho fought for the Emperor. The crucial fight occurred in 1868, at Fishimi. TANOMO SAIGO (1830 -1905), who was Takeda Soemon's student and the outstanding expert for DAITO RYU AIKI JU JUTSU led the Aizu Samurai. Tanomo clashed with the

joined forces of the Satsuma and the Chosho, and after the heavy and bloody battle, he was defeated.

When the Tanomo's family heard that their troops lost the battle, they thought that Tanomo was dead too, so twenty-one women and children, who were the members of his family, committed the collective suicide ritual. Similar destiny happened to the group of 40 young boys from the Aizu Samurai clan, that were in the age of 15 to 17, who were defending the last defensive line in front of the Aizu City. Half of them were killed in the battles that occurred on the hills above the city, while the remaining 20 committed a ritual suicide when they saw the city in flames, in order to keep the honor and the respectability of their families.

After the defeat of the clan and after the family's tragedy, Tanomo Saigo withdraw himself to the Shinto Shrine Hikro Toshogu. He decided not to commit a ritual suicide because of the two reasons. The first reason was his moral obligation to get revenge on the Satsuma clan, while the other one was the fact that he was the last remaining survived expert for the secret martial system of the Takeda-Aizu family line. He spent his time in teaching the art of DAITO RYU AIKI JU JUTSU to the remaining Samurai of the Aizu clan.

With the fall of the Tokugawa Shogunate, Emperor Mutsuhito took over the power and started the process called the Imperial Restoration. He gave himself a new name, Meiji, so the period during his ruling (1868 -1912) remained recorded in the Japanese history as the Meiji period. A new government, the civil typed one, was formed in Edo out of the group of aristocrats and the former Samurai that adapted themselves to the present situation. In Japan, the process of democratization started to occur, and the social differences started to be abolished, in which the Samurai were targeted the first. The Emperor made a regulation called "the Oath of the Five Articles" with which he politically brought down the Samurai aristocracy. Therefore, since 1868, after thousand years of the old tradition, the Samurai stopped being a social category. The Meiji Reform proclaimed the law which said that the

Samurai privileges ought to be abolished: in 1870, the land was taken away from the feudal lord owners, Daimyo's; in 1876, the Samurai were forbidden to wear their swords which represented the symbol of their dignity; and in the period between 1873 to 1877, the reorganization of the army started to occur, which was modeled after the example of the modern European army. This army was based on recruiting, and it was opened for everyone, so the Samurai, as being the warriors of the old-fashioned category, were margined on the military plan, too.

The Samurai families were going through the very rough times. Many Samurai committed the ritual suicide in order to keep the honor of their name. Some groups of the young Samurai fled and created organized crime organizations, which became known as the YAKUZA Mafia, and some other smaller number of the Samurai that managed to adopt themselves to the newly created conditions, joined the Emperor's army and police.

In 1878, the Satsuma clan, which caused the fall of the Aizu clan ten years ago, organized the rebellion against the Emperor Meiji. Lots of the Aizu Samurai, seeking the revenge, voluntarily joined the Emperor's military and police forces. In the battle of Tabaruzaka, the Aizu warriors totally defeated and destroyed every living member of the Satsuma clan. Behind the organization and the preparations of the Aizu warriors stood Tanomo Saigo.

Till 1880, martial arts lost their importance. Gathering and organizing of the martial arts masters was forbidden, and it was treated as a conspiratorial activity. The tradition of upgrading the martial arts was being conducted in the strict secrecy, within the closed family circles. Tanomo Saigo, who during the meantime became a Shinto priest, gathered around himself a group of the most talented masters from the Takeda-Aizu family in order to prepare them, adequately, for the new time that was coming. DAITO RYU AIKI JU JUTSU stopped existing in its authentic form, and it started adapting itself to the new conditions and to the new demands, which the modern time was imposing.

THE FOURTH PHASE OF THE HISTORICAL GENESIS OF JU JUTSU: THE MODERN JU JUTSU WAYS

At the end of the nineteenth century and at the beginning of the twentieth, Japan became stabile capitalistic state, with the very strong central authority and the well-organized military and police. In the political field, the system of the parliamentary monarchy was introduced, and it was modeled after the European example. The government gave full support to the development of industry and the larger capitalistic firms, which gave the country sudden economical rise. Japan entered the twentieth century as the mighty imperial force, which would dominate in the modern history of the Far East.

The strong state is no longer exposed to the interior political danger, from the possible organized rebellion by the old Samurai families that survived the Meiji Reforms. The great masters of the martial arts, which in secrecy passed down the family tradition of the martial knowledge to the younger generations, started to work openly from 1880. Since they saw in BU JUTSU mastership the only dignified way to earn for living, they opened, all over Japan, hundreds of private, family (RYU) schools for martial arts. The practice of martial arts became attainable to all Japanese social classes. The members of the old Samurai families practiced because of their tradition, citizens practiced the art because of the self-defense, and military and police personnel because of the need. Many people were especially interested in the art of self-defense - JU JUTSU.

The reality of the new time imposed the changes in understanding the essence of the martial arts. In the era of the advanced military technology and the massive use of firearms, the practical usability of the ancient martial means (the sword, the spear, the bow and arrow), on which

the methodology of BO JUTSU was being based, lost its meaning. Mental aspect started to be put on the first place, which according to the ancient Zen Buddhist principles treats the upgrading of martial arts as the way of selfcultivating one's own personality. The art was being experienced as philosophy of life, the road towards the personal enlightenment, the unreachable ideal of Taoism. According to this, the term JUTSU, which emphasized the practical usability of the art, started to be inadequate, so it was replaced with the term DO (way - Chinese TAO), which considered the idea that improving to the perfectness is the goal to itself. BU JUTSU became BU DO, KEN JUTSU became KEN DO, KYU JUTSU - KYU DO, etc. One of the rear arts that kept the characteristic of JUTSU was the art of JU JUTSU. This was done with the intention of clearly emphasizing its prime self-defensive practical usability.

During the first half of the twentieth century, the Japanese society was entering the phase of the extreme militarism. With the goal of establishing military dominance in the wider Far Eastern area, the Imperial government started conducting some conquering wars (Russian - Japanese war in 1904, Sino-Japanese war in 1937, the First World War in 1914, the Second World War in 1941). War campaigns were coming one after the other, and because of the need for creating the military feeling among the people and lifting the fighting spirit among the recruits, all state's institutions took part in glorifying the Japanese martial tradition. In such atmosphere, the practice of the traditional martial arts became the prestige. BU DO arts were being lifted to the level of the cult, and the great masters got the status of Gods. Even after the Japanese catastrophic defeat in the Second World War, in 1945, and after the seven years of an American occupation (till 1952), the rise of the martial arts wasn't stopped. During the first years of the occupation, the clubs functioned in secrecy, reflecting the spirit of the defeated Japanese nationalists, but very soon afterwards, they were legalized through the form of sports. After the so-called "industrial boom", which was in 60's, Japan became the global economical power. In parallel with this, international expansion of the Japanese martial arts started to occur, so

today, they are the most popular and the mostly used sporting and the recreational activity in the whole world.

Under such historical conditions, the art of the modern JU JUTSU was developing. In the past hundred years, a large number of the new styles (schools) were created out of this art, but they were all based on the two basic methodological ways: KODO KAN JU JUTSU and AIKI JU JUTSU.

A) KODO KAN JU JUTSU

The first modern Japanese institution for studying the national martial arts without the use of weapons, which is known under the name of KODO KAN, was created by the well-known reformer of JU JUTSU, by the Prof. Dr Jigoro Kano, in 1882.

JIGORO KANO (1860 -1938) was born on October 28th, 1860, in the place of Makage, nearby the port of Kobe. He was brought up in the middle-class family, which moved to Tokyo in 1871. Before he turned 18, according to ambitions and wishes of his parents, he enrolled himself to the Tokyo Royal University, where he signed up for courses in the fields of philosophy, literature, politics and political economy. He graduated in 1881, and he was one of the rear highly educated intellectuals of the Meiji period, in front of whom stood the successful carrier in the highest levels of the Japanese state's administration.

Kano was a sickly typed person, with a weak constitution and of the extremely low height. Therefore, when he was a young student, he decided to dedicate himself to studying some of the traditional martial arts, with the aim of improving his health and overcoming the problem of the physical inferiority. Since he belonged to the middle-class, being without the Samurai tradition, he had many problems finding the art master who would teach him. Because of the Meiji Reforms, the arts were at the time being taught in the closed circles of the Samurai families. Kano, who was very determined to learn them, finally managed to find martial schools whose masters, because of their hard financial situation, accepted everyone that could pay for the training.

The first master, from whom Kano learned the basis of JU JUTSU, was Teinosuke Yagi. Therefore, after he got the basic knowledge from Yagi, he went to study from Hachinosuke Fukeda and Masatomo Iso, who were the old masters of TENSIN SHINYO RYU JU JUTSU style.

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This art was based on the work out of the system called ASHIGARU, which was the lowest level of the self-defensive training of the ancient Samurai, and it only added up to some basically combined throwing and striking techniques. The advanced levels of JU JUTSU art, Kano studied from the master Tsunetoshi Iikubo who taught him the style of KITO RYU JU JUTSU. The techniques of this art were brought down to the throwing actions. After 4 years of fanatic practice, with the knowledge of the secret martial arts that he studied, Kano became the master of JU JUTSU. His teacher Iikubo concluded that he had nothing more to teach him, so he gave him the secret book and the manuscripts of the KITO RYU school, advising him to continue finding his own way in studying the art.

The young JU JUTSU master, Jigoro Kano, saw his further development in creating his own fighting method, with the completely new methodological approach towards the art, which was to be jibed to the present social changes and the processes which were occurring in Japan. Kano's new creation was more than a style. He put an accent on the general importance of the JU JUTSU art, looking at it as the heritage of the Japanese national tradition, which is extremely suitable for the advancement of the physical and the mental levels of the whole Japanese population. Numerous problems existed concerning the social and the historical situation, and before Kano's art could be adapted to the new time, they had to be influenced first. They stood as a prerequisite before Kano's realization of an idea. Because of this, Kano started to generally reform the art of JU JUTSU, so this was occurring in two directions: a) the reformation of the social sense and the reformation of the art's goal and b) the reform of the methodological approach towards the art.

Under the reformation of the social sense and the art's goal, Kano meant that the society needed to change its attitude towards the martial art of JU JUTSU, and that the recipients of martial arts knowledge (meaning the traditional masters - instructors) needed to generally change their attitude towards the whole society. In other words, Kano started fr-

om the civil, democratic idea that JU JUTSU is the part of the Japanese culture, and being that, it needed to be accessible as a special form of the psychophysical recreation and self-defense, to every person. Through this aspect, he considered the art as the general national system of the physical upbringing and the education, based on the origins of the centuries old Japanese tradition. Because of this, he offered the Government his program concerning the reformation and the educational modernization, which needed to achieve three goals through the practice of the mental and physical features. These goals were: educational, sportive-recreational, and self-defensive. Educational goal was dealing with the mental and the spiritual aspects of the art, with the national and the cultural characteristics (similar to the ancient tradition of educating the Samurai youth). Sportive and recreational goals were based on adapting the art to the competitive sporty conditions and rules, which guarantee the safety during the massive practice. To the self-defensive goal was given a secondary importance, and during the early phases of Kano's popularization of the system, it was not much stressed. Having in mind that Kano was already on a very high and respectable position in the state's administration, his program, being the specific juncture of the modern physical culture and mental training based on the national spirit, was adopted by the Government that fully supported him.

At the same time, Kano had to conduct a wide campaign, popularizing his system of martial arts, because JU JUTSU had extremely bad reputation at the time. In other words, the recipients of martial arts knowledge, traditional masters-instructors who were the representatives of the ancient Samurai structures, had a bad opinion of the Japanese authorities and the civil democracy. Although they opened the martial arts schools for everybody, because of their bad financial status, their basic tendency remained that the mastership of the art must be kept only within the family circles. Certain schools were known for their physical molesting of the students that came from the middle-class circles, and for their assaulting violent behavior that was occurring out on the streets. Besides this, many masters took part in the criminal activities, among which were

the secretly organized matches and betting places, where JU JUTSU fighters fought to death. This phenomenon, which Kano defined as "the prostitution of the art", especially influenced JU JUTSU that, because of this, had a bad reputation. Kano and his followers for years applied the educational and the promoting work, before they managed to change and revive a positive thinking of the Japanese people towards the martial arts.

According to the reformation of the social sense and the art's goal, Kano conducted an adequate change in the methodological approach to the practice of JU JUTSU art so it could be massively practiced in the schools and the other educational institutions. He extracted from the art all potentially dangerous techniques that could possibly hurt an individual. He also extracted all strikes, dangerous locks and deadly throws, which were intentioned for severely hurting an opponent. In the methodological sense, Kano only kept the controlled modified throws, the harmless elbow locks, and few grasps that "indicated" the choking of an opponent. When practicing the free fighting actions, RANDORI, he introduced strict limitations, which gave the practitioners the possibility to compete with one another, without the danger of getting hurt. He also introduced the theoretical changes, which totally lessened the candidate's psychological approach towards the practice and the competition. He replaced the term "enemy" with the term "opponent", and he defined the mental approach towards the fights with the ethical principle "It's not necessary to hurt an opponent in order to defeat him". Briefly said, Kano created quasi-martial art which added up to strictly controlled "simulation" of the fight, and with the introduction of the standardized regulations and the referee rules, it became a modern sport.

Kano's new methodology was based on JU JUTSU schools of KI-TO RYU and TENSIN SHINYO RYU, in which he got his title of the master. It was also based on the results that he got after studying the old JU JUTSU styles - SEIGO RYU and SEKI GUSHI RYU, and on the study results received from the ancient DENSHO manuscripts. At the very beginning, the new style was known by the name of KANO JU JUT-

SU, but because of the socially discredited term JU JUTSU, Kano changed the name of his style so he would make a clear difference between his and the other styles of JU JUTSU. Therefore, he decided to keep the determining term JU (non-violent), but he replaced the term JUTSU with the philosophical category of DO (way). Since YIKISHIN RYU, one of the current martial styles at that time used the determined term JUDO, Kano broadened his style's name into KODO KAN JUDO. The term KODO KAN represents "the place where one studies the way". Accidentally or on purpose, the most famous Shinto temple in Tokyo also carried the name KODO KAN, so this circumstance especially contributed to the popularization and the reputation of Kano's style since it started to be unconsciously connected to the Shinto tradition.

The basic tactical and technical distinction of KODO KAN JUDO was that all of the actions, the defensive and the offensive ones, were based on the throw techniques - NAGE. Tactically, Kano's system emphasized, above all, the fighting situation KUZUSHI (KUZUSHI - the phase when an opponent is unstable), in other words, it uses an opponent's unstable condition during the attack or in defense, so the counteraction would be then applied. The second basic distinction is connected with denying and overcoming the factor of the physical strength under the motto that says: "WITH THE MINIMUM STRENGTH, ONE CAN ACHIEVE THE MAXIMUM EFFICIENCY". Therefore, one of the main Jigoro Kano's instructions was: "Trust and believe your capabilities. Work fast, flexibly, and strictly follow JUDO principles, and never use the force because in case that you are stronger, you don't need it, and in case that you are weaker, you'll never have it enough. This is the only way how it can be explained how should a weaker opponent defeat the stronger one". With establishing KODO KAN JUDO system, Jigoro Kano accomplished to the maximum the ancient martial principle: "DON'T OPPOSE THE FORCE AGAINST THE FORCE, BUT YIELD IN ORDER TO WIN. WITHDRAW, WHEN THE OPPONENT IS PUSHING AND PUSH WHEN THE OPPONENT IS PULLING YOU. THE OPPONENT IS BEING THROWN OUT OF

BALANCE AND WITH THIS, ONE BREAKS HIS POWER. THEN, ONE WITHOUT ANY EFFORT APPLIES THE TRAINED TECHNIQUES".

Although Jigoro Kano treated old JU JUTSU styles as the most impure and merciless forms of fights which are not convenient for the new age and which are inadequate for they can't adopt themselves to the sporting standards, he never denied their self-defensive value. Because of this, in the segment of the self-defensive training of KODO KAN system, Kano kept some dangerous techniques but he didn't emphasize them within the program of the massive training. By Kano's long termed plan, it was predicted that this aspect of martial art should be practiced only in the specialized institutions, among army and police, whose actual demands are exceeding the boundaries of sports. That special program defined self-defense as "the art of grasp which is calculated in such a way that it causes instant pain when it is applied on the attacker, with the goal of forcing him to give up the attack" and it guaranteed the efficiency only in the individual fights against the untrained opponent. Opposing the trained attacker, or larger number of attackers, was not predicted with KODO KAN system, so this remained to be the advantage of the other martial styles.

Kano introduced a very important new item to JU JUTSU and this was the grading system of the candidate's quality and the level of his advancement, which was done by the student's KYU ranks and master's DAN levels. There were 6 student's KYU levels and each had its own belt color (white, yellow, orange, green, blue, and brown belt) and for masters there was the black belt, which at the first phase had five DAN levels. Kano took over this ranking from KYU DO and with the time, this became accepted among all Japanese martial arts.

Kano established his first school in 1882, in a small hall of the Buddhist temple called EISHOJI, in Tokyo. At the beginning, he had only nine students, but that number started increasing each day. When choosing his students and followers, he mainly sought that they were the government

employees, military and police officials, or that they were the members of their families, which was of the great importance for the development of Kano's style. Therefore, in 1886, KODO KAN JUDO officially became part of the Japanese educational system. At the same time, the Tokyo Metropolitan Police began to show an interest for practicing the martial arts, especially for JU JUTSU. Having in mind that carriers of the traditional JU JUTSU art were a priori treated as potential anti-state and criminological factors, the Government and the Police Department eagerly waited for the appearance of Kano's modern system of fighting, which was completely independent from the ancient styles. Therefore, KODO KAN method started to be massively practiced within the Japanese army, which led to the fact that KODO KAN was accepted as the standard training method of the Japanese army and police. The self-defensive segment was emphasized, and it was full of the extremely dangerous, but efficient techniques. Although Kano insisted on the term JUDO, during this phase of his work, the term KODO KAN JU JUTSU was in use.

Between 1883 and 1905, KODO KAN JUDO was in the center of the public attention. Everybody admired the modern thinking and the principles of this martial art. Only the old JU JUTSU masters doubted and despised the practical usability of JUDO, in the real fighting situations. Nevertheless, because of Kano's political power and the public influence, he was the only person that made decision on "whether something was good or bad". Therefore, a large number of masters that belonged to the old styles joined Kano with the wish to keep alive their own arts. Kano accepted all of them, but only on one condition, which was that they had to work in such a way that their activities and the successes were conducted only for the benefit, promotion and popularization of KODO KAN. Also, these masters were forbidden to use any names, or to stress the importance of their own styles.

In such a way Shiro Saigo, a young master of DAITO RYU AIKI JU JUTSU, who was at the time looking for fame and money, became one of Kano's recruits. Although he never practiced Kano's style, he was

chosen to promote KODO KAN JUDO during his appearances and the public fights. He was only 21 when KODO KAN gave him the fifth dan mastership, as the greatest reward that could be offered. In return, Saigo fought for the benefit of KODO KAN against the representatives of the other JU JUTSU styles. He defeated his opponents with the dangerous and efficient AIKI JU JUTSU technique, but his complete success was attributed to JUDO. Besides this, being one of the most famous experts of martial arts at the time, he became a "living legend" of KODO KAN, which was promoting itself through Shiro Saigo's life stories and the successes. Because of this, its name became known even across the Japanese border.

Kano's biggest critic and the opponent was the old master Hikosuke Totsuma, who had his own JU JUTSU style and a large number of followers. Since TOTSUMA RYU and KODO KAN JUDO were in the direct competition, the Head of the Tokyo Metropolitan Police organized the public match between the two schools. This was the decisive fight for taking over the priority roll. Every school had 15 competitors and because of the lack of the referee rules, the fights looked more like duels than a competition. KODO KAN won 13 fights and 2 were even. The only thing that was unsaid about these matches was that it was never publicly said that the masters of the JU JUTSU styles fought for KODO KAN. After this, KODO KAN made such fighting rules that were unsuitable for the other styles, so others never responded when there were competitions. Besides this, numerous masters were avoiding to confront themselves with Kano, because they feared his great influence that he had among the authority and police circles. So with such wise politics, Jigoro Kano's KODO KAN JUDO became inviolable fighting style in Japan.

When KODO KAN JUDO reached its highest status in the Japanese martial arts, Jigoro Kano, being aware of his power, decided to help all other traditional JU JUTSU styles. Yesterday's rivals and opponents got in Kano powerful ally, who heartily and truly started to do his best in order to save the ancient Japanese martial systems from the oblivion

and dying out. Kano made his first gesture of this kind on July 24th, 1906, when he organized the meeting for all the greatest masters of JU JUTSU, at the BUTOKU KAI Academy. The occasion was the presentation of his system of JUDO KATA²⁵. Most of the old masters came to this meeting full of suspicion and sarcastic annotation, but Kano fulfilled his goal. He proved them that they can gather and work together in order to keep alive the Japanese martial tradition, which was of the national interest. This Kano's act changed a great deal "the strained" relations between the rival styles, which slowly started to treat each other with more respect and tolerance. The best example for this was the close friendship between Jigoro Kano and Takeda Sokaku, who was the greatest master of DAITO RYU AIKI JU JUTSU. Close co-operation with Shomachiro Noguchi, who was the representative of the "Imperial SHO-BUKAI" group and who coordinated the activities of the martial training in the government institutions, helped the two men in further strengthening of their friendly relations. Also, the tacit agreement concerning the question of Shiro Saigo's engagement who, while working on spreading the glory of KODO KAN, at the same time worked on lifting the reputation and popularization of DAITO RYU style.

In 1922, Kano founded KODO KAN CULTURAL SOCIETY, which was the state's institution for studying and spreading the national martial arts. Although KODO KAN JUDO was in the foreground, the society opened the door to all other Japanese styles, which could seek in it their shelter and patronage.

Martial system KODO KAN, through its forms of JUDO and JU JUTSU, greatly contributed to the breach and the affirmation of the Japanese culture in the Western world. Since 1889, Kano traveled several times to Europe and America, lecturing there about the harmonization of the Japanese national cultural heritage with the modern educational system. His project, concerning the application of the traditional martial arts experiences on the process of the modern upbringing and education of youth, got enormous publicity. He arose great interest with his self-

defensive aspect of the Japanese martial arts so, in 1905, KODO KAN published some books in English that dealt with the technical and practical characteristics of JU JUTSU art.

During the first decades of the twentieth century when Japan, as an Imperial power, became an important factor in the world's politics, the European and the American intellectual circles became very interested in the Japanese culture. Studying the philosophy of Zen Buddhism, Japanese poetry and the art became "the fashionable trend". Because of this, JUDO, through the form of the Japanese national sports, entered the sports halls of the Western world through "the big door". From 1920, JUDO, with defined sporting rules, which were made for the European standards, started to be massively practiced in France, England, Germany and USA.

Huge self-defensive usability of the Japanese martial arts didn't go unnoticed among the circles of the Western military and police experts, so besides the development of the sportsmen JUDO aspect, they started insisting on the instruction of JU JUTSU art. But, since they didn't understand the essence of BUDO principle, Westerners insisted on "quick, rough and efficient training", which was for the Japanese instructors absurd, since they were accustomed to the long and persistent practice which was the only way for learning the art. The problem of this inadequate demand was solved in the following way - every Japanese instructor got the possibility of creating, right on spot, his own flexible self-defensive program, which was completely shaped according to the individual levels and to the characteristics of the trainees. Since this approach completely devaluated the characteristic of JU, the training program, which was being worked out with the Europeans, got the name JIU (which means free, informal), and the art of self-defense became known under the name of JIU JUTSU - FREE MARTIAL TRAINING. Although this made no difference to the European students (even today lots of them don't see the terminological and the essential differences), it is not necessary to say that under this European "hybrid" program the lowest level of JU JUTSU art was being worked out.

After the Second World War, with defeat of Japan, and with the establishment of the American military occupation in 1945, the practice of martial arts was forbidden because the occupational authorities feared that the Japanese militant nationalists would gather in the martial arts clubs and that this would turn out to be the potential center for the rebellion against the USA. In the practical sense, this prohibition didn't last long, strictly thanks to the KODO KAN JUDO, which emphasized its sportily character, and which restored the formerly established connections with Europe and America, being legalized. In 1950, the world's expansion of the Japanese martial arts, in which JUDO took the leading place, continued to spread intensively, which also contributed to this a lot. JUDO started to be the most respectable individual sport in the world, and its international affirmation culminated in 1964, when it was accepted as the Olympic sport in the 18th Olympic games, in Tokyo.

The self-defensive aspect of KODO KAN martial system was on the contrary slowly developing as the secondary discipline, being in the shadow of JUDO. During the Second World War, while JUDO was massively practiced in Japan as the popular national sport, JU JUTSU segment was cherished only in army and police as "the hard art". When the war ended, and when the Japanese military and police system fell apart, the self-defensive aspect of the art completely extinguished, but only for the time being because the coming world's expansion of JUDO stirred up again the interest for JU JUTSU. From 1950, military and police structures of the numerous Western countries initiated the continuation of the formerly stated self-defensive training, which was conducted by the Japanese instructors. So, the European "hybrid", JIU JUTSU, started to be popular again. But, KODO KAN masters, which were from the earlier period aware of the unperfected JU JUTSU program (the higher JIU - the lower JUTSU), decided to offer Europe and the world something more serious and better, in the field of self-defense. Sudden popularization of KARATE contributed to this fact too. Karate, being a new and a rival martial art, was much more suitable for the use in the real situations, and it was completely threatening to push out JIU JUTSU from military and police training.

Therefore, a group of KODO KAN experts headed by Kenji Tomiki made a completely new and good program of the self-defensive training in 1956, which was named GOSHIN JUTSU - THE HARD AND REAL SELF-DEFENSIVE ART. The program was made out of the dangerous grasps (of locks and strikes), and it was developed through the well taught out and realistically applicable formal exercise, GOSHIN JUTSU NO KATA, and supplemented with the standard JUDO throws.

Today "The Central KODO KAN Institute", in Tokyo, which is also the main office of JUDO Federation, represents the best-known academic institution for the study of the martial arts in the world. The basic activity of the Institute is of course the development of JUDO, and the upgrading of its sportive and competitive aspect. But within the Institute a special branch was formed, which deals strictly with the self-defensive aspects of the art. With the creation of this branch, we can practically say that the modern style of KODO KAN JU JUTSU is established. In the tactical sense, the self-defensive actions are based on the throwing techniques, so it is understood that the masters of JU JUTSU style must have a high degree of the mastership in the art of JUDO, which is the base for the additional process of the specialized training, on which numerous self-defensive programs are being added onto, and where we can find the GOSHIN JUTSU program to be the most disseminated one. Since we have here the compatibility of the two segments of the same system, in which KODO KAN JUDO is placed to be the technical base for KODO KAN JU JUTSU, this JU JUTSU style was developing itself through the activity of JUDO clubs all over the world. But since the wish for the sportive and competitive results completely pushed out the self-defensive aspect from JUDO clubs, the development and the upgrading of KODO KAN JU JUTSU style was completely left upon the police institutions, because they put the real usable aspect of the art to the first place, in which we can see the tendency of the full and gradual methodological separation from the sportive JUDO.

B) AIKI JU JUTSU

Differing from KODO KAN system, the modern JU JUTSU style, AIKI JU JUTSU, developed itself in the completely different way. In the tactical and in the technical sense, it derived from the ancient BU JUTSU style, from DAITO RYU AIKI JU JUTSU system, which covered the wider diapason of martial arts with and without the use of weapons, and which, with the time, placed the self-defensive aspect to the foreground. Sociologically, the art was based on the traditionalism and elitism of the Takeda-Aizu Samurai clan, and it cherished the highest heritage of the Samurai warrior tradition, which was attainable only to the smaller circles of the chosen or adopted members of the clan that worked fanatically, having their souls built up, in order to prove that they deserve to be introduced to the secrets of this art. During its early phases of the modern development, it was upgraded and illegally spread because the carriers of the art were treated as very dangerous opponents of the "Meiji Reform". But although this art was legalized at the end of the nineteenth century, it just couldn't fully manage to adopt itself to the massive use, since it was emphasizing the traditional approach, which remained till the present day.

The only survived military leader of the Takeda-Aizu clan was the great master of DAITO RYU AIKI JU JUTSU, Tanomo Saigo who, after the loss of his complete family, withdrew himself to the Shinto temple of Nikko Toshogu, around 1868. According to his birthright he became a Shinto priest, and as it was the costume, he took a new name, which was Hoshina Chikanori. He spent his days performing the Shinto rituals, studying religious and philosophical texts, practicing the secret technique of DAITO RYU, as the last expert of this martial art methodology. His tragic destiny turned him into the symbol of the defeated Samurai aristocracy, and his silent, dignified revolt represented the permanent political danger to the Government that conducted the "Meiji Reform". Although his priestly vocation gave him immunity, the

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authorities tried few times to kill him by hiring the mercenaries who failed to fulfill their job. These killers were unsuccessful because the experienced warrior, Tanomo, lived in constant caution.

In 1880, during the time of the gradual legalization of martial arts, Tanomo Saigo, being the high Shinto priest of the temples Fatarasan and Ryozen, didn't publicly display his mastership, but in spite of that, almost all BUDO masters respected him as a sacred person. Watchfully following the changes and processes in the Japanese society, and the unavoidable transformation of the traditional martial arts, Tanomo started to perceive his art in a more realistic way. Although the sword was the basic weapon in DAITO RYU style, he had to conclude that "the life of the sword was over", and that the priority should be given to the self-defensive segment, to AIKI JU JUTSU. Because of this, he conducted the tactical, the technical and the philosophical revision of the art.

In the tactical sense, he favored the martial principles of DAITO RYU BU JUTSU swordsmanship, which contributed to the fact that all situations, within the fights were defined with the swordsmen terminology. In the technical sense, he based the art on the secret self-defensive DAITO RYU method called OSHI KIUCHI, that is, he used the advanced version of this method, which was known under the name of HANZA HANDACHI. Also, he based the art on ancient technical self-defensive instructions, which were taken from the manuscript called "Heiho Okugi Sho" (which was written in 1580, by Yamamoto Kansuke, who was the military theoretician of the Takeda clan). In parallel with this, he kept all stances, guarding positions and the moves from the DAITO RYU swordsmanship. In the philosophical sense, he completely kept the principle of AIKI - "the timely and adequate physical and mental co-ordination to an opponent's action" - which he inherited from his teacher, the great master and the philosopher Soemon Takada, improving this theory by giving a more precise definition concerning the difference between the defensive AI-KI and the offensive KI-AI²⁶ principle. Tanomo Saigo, who is considered to be the second official

master of AIKI WAY, established the theoretical concept of the modern AIKI methodology through AIKI JU JUTSU, and it says, "Centrifugal and centripetal force could be totally used through the well trained, strong grasp of circled technique. Because of the circled movement, the attacker is being pulled, so he losses the balance and the center of the gravity. This is the moment when he is weak and helpless. It is then easy to lift and throw him. It's not the power that brings the efficiency, but it is the circled movement".

Tanomo Saigo didn't have any relatives, so the goal of his life was to find the worthy successor to whom he would hand down the secret teachings of DAITO RYU AIKI JU JUTSU art. According to the ancient DAITO RYU rules, the secret of this art could be only passed down to the carefully chosen close relative from the Takeda-Aizu clan. Therefore, Tanomo was facing a huge problem since he was teaching only a few young men from the Samurai families, and unfortunately for him, the most talented ones didn't belong to the Takeda-Aizu lineage. Among his students, Shiro Shida was sticking out because of his talent and fanatic work, therefore, in 1882, Tanomo decided to adopt him, and to hand him down the heritage of DAITO RYU art. The young student got his foster father's last name, and under the name of Shiro Saigo, he became popular all over Japan.

SHIRO SAIGO (186-1922) was the descendant of the lowest level of the Samurai lineage. When he was a boy, 14 years old, he decide to become a professional soldier, but the recruiting commission turned him down, since he was extremely short in height. He saw his other possible option in joining the military service only through the knowledge of martial arts, so his family recommended him to Tanomo Saigo, who accepted him because he "felt" his hidden martial potentials. Tanomo's assessment was correct. Shiro had a very rear innate talent for "the moment of the action"²⁷, so he advanced very quickly. Under the leadership of the great master, in just a few years, he became a dangerous and a respectable master of the art of JU JUTSU. At the time when he

was proclaimed Tanomo's descendant, Jigoro Kano approached him with the offer of making him "the greatest master of all times" through his organization of KODO KAN. Shiro, in agreement with his foster father, accepted this offer. Tanomo recognized the great social importance of Jigoro Kano, and he understood the chance that appeared before Shiro, so it was completely unessential to him under whose patronage his son would become famous. The fact was that at the right time, with his skilful victories accomplished during the tournaments that were held all over Japan, Shiro Saigo popularized KODO KAN while popularizing AIKI JU JUTSU too, as the martial technique that assured him superiority and victory. Therefore, under the wide Jigoro Kano's supporting propaganda, Saigo did indeed become the most famous JU JUTSU fighter in the modern Japanese history, which greatly pleased Tanomo. Unfortunately, the fame, popularity and luxurious life found their way to the surface. Saigo completely turned himself towards the interests of KODO KAN, being unable to overcome the temptation that gave him a huge profit. He neglected his obligations towards DAITO RYU AIKI JU JUTSU, so Tanomo Saigo, who was very disappointed and who was near the end of his life, had no other choice but to look for the new heir, for his style. Shiro Saigo spent all of his life being in the "gap" between KODO KAN and DAITO RYU, being under the constant pressure from the representatives of both ways that claimed the right over his name and merits. At the end, when he turned 50, he left both styles and moved to the south of Japan. Completely alone, he died at the age of 57, belonging to "everyone and no one".

When choosing a new successor of the art, Tanomo Saigo decided to pick someone from the survived members of the Takeda-Aizu family clan. No matter how much he thought and estimated, he had only one choice. This choice was Takeda Sokaku, the brave, but eccentric and stubborn swordsmanship master who was the grandson of the Tanomo's great teacher Soemon Takeda. In 1881, when Tanomo made him his first offer, Sokaku a priory turned it down because he didn't want to give up his adventurous life. Beside this, he understood from Tanomo's offer that

he would have to substitute his basic art, the swordsmanship, with the self-defensive art of AIKI JU JUTSU. However, in spite of this, he accepted to be introduced to the secrets of the family's art, and to be periodically trained by the old teacher. Just before Tanomo's death, in 1905, he realized that the art would die because it wouldn't have the universal successor anymore, so he decided to take over the obligation of carrying on the heritage of DAITO RYU AIKI JU JUTSU.

TAKEDA SOKAKU (1860-1943) was born in Aizu Province, on October 10th, 1860. As direct descendant of the famous Samurai family, the Minamoto-Takeda, he was the grandson of the great master Soemon and the son of the clan's Shinto adviser Takeda Sokichi. He was only 9 years old when the Aizu war occurred, but even at that age, he showed great courage. While women and children, being the rare surviving members of the defeated Samurai clan families, hid day and night because of the attacks of the Meiji army, Sokaku, completely alone, secretly was leaving the hiding place so he would go to watch the battles that occurred on the battlefields. These childhood memories for sure contributed to the fact that he decided to devote his life to upgrading the martial art, although he was predestined to become a Shinto priest, because of the family's tradition.

He started practicing martial arts during his early childhood because his father, Sokichi, was teaching the arts of JU JUTSU and BO JUTSU, which he himself studied during his traditional elementary education. When Sokaku was old enough to start the school, serious problems arose because he had no other interest but to study the martial arts. Father tried so many things in order to educate his son. He even opened a private school in the temple, but that didn't work either. So, when he became aware that he had no other choice, he sent his son to study the martial arts from the most prominent masters, hoping that he would be successful at least in that field. During his adolescence years, Sokaku studied KEN JUTSU in schools that based their methodological work on DAITO RYU technique. His first swordsmanship master who

taught ONO HA ITTO RYU style was Toma Shibuya. His second master that taught him the advanced levels of the swordsmanship was Kenkichi Sakakibara, who was the teacher of JIKISHINKAGE RYU style. So, after years of training, in 1876, Sokaku got his mastership degree in KEN JUTSU.

In the beginning of 1877, the last Japanese Samurai, the man of the old school, Takamori Saigo²⁸, started the armed rebellion against the Meiji regime. This rebellion was poorly organized, it didn't have clear political goals, and it wasn't widely supported by people. But in spite of this, it arose traditional and adventurous spirit among a huge number of young men from the Samurai families. Sokaku, who was then 17 years old, waited for this opportunity, because he wanted to prove himself on the battlefield. He contacted the conspirators, being strongly determined to join their rebellion army. His teacher, Sakakibara, being aware of this senseless adventurous act, tried to talk him out with the words that he was the one of the last remaining members of the Takeda Samurai lineage, and that he had no right to loose his head stupidly. However, Sokaku was no worth telling. Because of this, the old SENSEI asked Sokaku to stop by the city of Osaka, on his way to the mountains, where the rebels were gathering, because he wanted of him to give a letter to his old friend Shunzo Momonori, who was the great swordsmanship master. In the written letter, he asked Momonori to find the way to make Sokaku to give up his reckless idea. Wise Shunzo, realizing that he is dealing with the "hot-headed" young man, suggested him to stay for a while, and to learn and upgrade his military aspect of the art before he joins the rebels. Sokaku accepted the offer so Shunzo started to introduce him to the very interesting and intriguing technical elements of the art. Shunzo did this in a very slow and tactful way, so Sokaku began postponing his journey month after month.

In the spring of that very same year, Sokaku's brother, who was the clan's Shinto priest in the Fukushima Shrine, suddenly died. Sokaku was appointed by his family to replace him and to become a priest-apprentice.

Full of complaints and being revolted, Sokaku had to give up his idea of participating in the rebellion, and being under the pressure because of his family duties, he returned to his native Aizu Province. Tanomo Saigo was the person that welcomed him in the Fukushima Shrine. Patiently and reasonably, alleviating Sokaku's youthful revolt, Tanomo explained Sokaku that in these difficult days the basic duty of the Samurai descendants is to keep alive the lineage of their ancestors. Besides this, he told Sokaku that he is in the constant touch with the rebellion leader, Takamori, whom he knows from the period of the Aizu war, and that he is also strictly against the idea that the last members of the great Samurai families join up his suicidal rebellion.

Sokaku found in the old Tanomo Saigo his new teacher, who started teaching him, very intensively, the authentic DAITO RYU methodology. Sokaku started in parallel to learn DAITO RYU BU JUTSU (spear and sword) and AIKI JU JUTSU (the art of self-defense), facing for the first time the secret finesse of NAGE WAZA (throwing technique), OSAE WAZA (the technique of lock and control), and TORAE WAZA (the technique of capturing). He was fanatic and a brilliant student, and he made a very fast advancement. Although the priestly obligations separated the teacher and the student from time to time, they didn't disturb Sokaku's progress. In 1880-1881, Tanomo decided to give Sokaku intensive training, which lasted six months. During that period, he passed him the complete secret knowledge concerning the martial system of DAITO RYU. Sokaku was at that time all ready the great master in BU JUTSU, but some segments of this art were still missing. Tanomo handed him the knowledge of the missing segments in BU JUTSU and in AIKI JU JUTSU, stressing the second one as the segment on which the whole future of the martial arts would be based on. Tanomo was extremely satisfied with Sokaku, so he implied that he would like of Sokaku to become the successor of DAITO RYU. Sokaku turned down his offer because he taught that he is not fully-grown and worthy enough to accept such honor. Since Tanomo knew well Sokaku's restless nature, he didn't insist, and in stead of that, he released Sokaku from his priestly duties, setting

him off to go out to the public and to start spreading the methodology of DAITO RYU AIKI JU JUTSU, which would turn out to be of the extreme importance for the future development of the art.

In this way Takeda Sokaku's 27 years long martial way started. He traveled on foot; he went from one Japanese city to the other, from one province to the other, so he would participate in public and on the secret martial arts tournaments. He didn't ask to be rewarded for his participation, he was only interested in winning. When there were no tournaments, he went to the martial schools and challenged the local masters. He gave his opponent the right to choose the art and the weapon, and the right to attack first. He never lost a single fight.

During his journeys, with the constant change of places, Sokaku didn't have the habit of constant practice, because he was upgrading his skill strictly in the real situations, which often ended with the death of his opponent. Besides the tournaments and the individual fights with masters, he used other situations to test his martial technique. Therefore, on one occasion, with his provocative attitude, he attracted the attention of a group, which was consisted out of 50 bullies, with whom he got into fight without any rules. After a very short fight, over half of the bullies were lying motionlessly on the ground, while the other half run away. Sokaku came out of this fight without a single scratch. Sokaku was especially interested for the areas that were full of the bandit gangs. He went to those places secretly, and he exterminated them very efficiently. The local authorities were familiar with the fact that "a certain eccentric master of martial arts" was acting in their area, but they tacitly approved his doing. Takeda's name became the synonym for the lonely master-wanderer, and his skill was known all over Japan.

Sokaku Takeda and Tanomo Saigo met again when the old master was near the end of his life. This time, Sokaku, who was now a mature man, 40 years old, and a well-known master, was completely aware of the meaning what does it mean to keep the family tradition of martial arts

alive, so he was in every way worthy to take over the heritage of DAITO RYU AIKI JU JUTSU. In 1905, he was officially proclaimed as the successor of the art, being the great master of the third generation of AIKI way. With Sokaku, the system of AIKI JU JUTSU will become one of the leading Japanese styles of martial arts. The beginning of the twentieth century was specific because of the militarization process in Japan, and because of the expansionistic war politics. These things indirectly led to the rehabilitation of the old Samurai families. Takeda Sokaku, who was the representative of the most famous Samurai clan, sprang to the most noticeable position. Besides this, Jigoro Kano, who held in his hands the social monopoly over the martial arts, gradually became aware of Sokaku's interest for introducing the style of AIKI JU JUTSU (as a real self-defensive martial art) only to the closed military and police structures, and since he didn't see in that the competition, he treated Sokaku with affinity and friendliness. So, within the few years, AIKI JU JUTSU completely took over the priority position, when it came to the training of military and police.

Sokaku never established his main headquarters for the center. He traveled all the time, all over the country, expending the methodology of AIKI JU JUTSU, while giving the seminars that lasted 10 days. From time to time, his students-assistants had problems with some candidates that wanted to upgrade their own style, and which were already the well-known masters of the other martial arts. In such cases, Sokaku held additional classes of training in order to resolve the problems with the provocateurs, using his authority, often engaging himself in the direct fights.

During the period of the Russian-Japanese war (1904-1905), high military circles started to favor the Samurai origin. Because of this, Tsougumichi Saigo, the younger brother of Takamori Saigo, who was the leader of the Samurai rebellion in 1877, became the commander of the Sendai division, in the military region of Hokkaido. Since Tsougumichi and Sokaku had mutual close memories of the past, Tsougumichi placed Sokaku to be the chief martial arts instructor of the Sendai division, and he took him

where ever he went during his military campaigns, naming him the head of his personal security. From that day on, the General Staff and the Admiralty favored Sokaku as the chief expert and the instructor of the martial arts for military, navy and police. Sokaku's students, who belonged to the circles of the highest Japanese military officials, engaged themselves in popularizing the style of AIKI JU JUTSU. Vice admiral Seikiyo Asano made Sokaku possible to give the full training to the commanding military personnel in Tokyo, and admiral Isamu Takeshita personally demonstrated AIKI JU JUTSU during the big Review of the classical Japanese martial arts, which was held in 1935 (where 38 martial schools participated). Meanwhile, Sokaku and his assistants trained over 30,000 police officers.

Sokaku's followers took the key positions. Shohachiro Noguchi, the chairman of the group called "THE IMPERIAL SHOBUKAI", which coordinated the martial arts training in the state's institutions, had his martial knowledge improved by Sokaku personally. Gombei Yamamoto, who was twice the Premier of Japan, was also Sokaku's student. On martial arts academies "Butoku Kai" and "Tokyo Koto Shihan Gakko", where instructors of martial arts were trained, the main subject lectured Sokaku's assistants. Even Jigoro Kano sent his students to be upgraded by Sokaku. Also, Kenji Tomiki, who was the creator of KODO KAN self-defensive program called GOSHIN JUTSU, was upgraded by Sokaku's assistant Morihei Ueshiba. In 1940, when the biggest governmental foundation "KOBU KAI" was established, Sokaku had the honor to become its first chairman.

Takeda Sokaku was very active in martial arts till the end of his life. He died on April 25th, 1943, when he was 83 years old. In the BUDO history of JU JUTSU, he represented the bond between the old and the modern approach towards studying and practicing the art. He is commendable for passing down the heritage of the ancient method of AIKI JU JUTSU to the future generations through his students, which were the fourth generation of AIKI way, among whom the most famous were Morihei Ueshiba and Sokaku's son, Tokimune Takeda.

After Sokaku's death, AIKI martial way split into three basic styles, which differed from one another in its meaning, and in the methodological approach. The first style is the original AIKI JU JUTSU, which was headed by Sokaku's son, Tokimune Takeda, who strictly kept the family tradition, treating the art mainly through its usable, self-defensive martial value. The second style was the MODERN AIKIDO, which was established by Sokaku's student, Morihei Ueshiba, who put the mental and philosophical aspects of the art to the first place, and its practical value to the second place. And at the end, the third one was the youngest style, called the TRADITIONAL AIKIDO, which was established by Ueshiba's student, Gozo Shioda, who had the intention of making a compromise by combining the methodology of the MODERN AIKIDO and the authentic martial principles of AIKI JU JUTSU.

TAKEDA TOKIMUNE (1916 - 1933) was born on October 7th, 1916, in Hokkaido, when his father was the chief instructor of martial arts of the Sendai division. From his day of birth, he was destined to be the successor of the family's style, so because of this, his father, Sokaku, named him Tokimune - "the intuitive and the brave leader". He was brought up roughly and strongly, with the upbringing process that was based on learning the martial arts of JU JUTSU and KEN JUTSU. He was constantly exposed to the pressure that he has to become the worthy of his ancestors' tradition. Although he fanatically practiced, Sokaku changed him his name, in order to intensify his motivation. So, during Tokimune's early childhood, he was renamed to Sozaburo (common national name), with the explanation that he has to deserve the name Tokimune, first. The young Takeda therefore spent almost all of his life being in the shadow of his father, permanently proving himself, in order to deserve the name and the origin that he carried.

In 1925, Sokaku started intensively to teach his son the secrets of DAITO RYU AIKI BU JUTSU style. From that year on, Tokimune started to follow his father during all of his journeys and the seminars, so he managed, within the few years, to become Sokaku's assistant -

KYOJU DAIRI. Since he classified himself among the most elite Samurai masters, together with his father's best student, Yuki Yoshi Sagawa, he became the full-time instructor-assistant for martial arts at the Sendai military academy and in the police-training center of Hokkaido, where he was the specialist for AIKI JU JUTSU.

In 1942, Tokimune volunteered for the war and before he left, he asked Sagawa to stay with his already ill Sokaku, as the potential successor of the style, in case that he gets killed. When Sokaku suddenly died, in 1943, Sagawa was proclaimed the successor, but since Tokimune's destiny was uncertain, he refused that privilege, giving the advantage to Tokimune, while waiting upon his return.

Because of the negative social and historical conditions that followed, Tokimune Takeda, being the formal successor of the family style DAITO RYU, was not in the situation to do anything. With the Japanese military defeat in 1945, military and police systems, which were supporting his style, were disbanded, and the newly established American occupational authority was strictly against the practice of martial arts which were based on the national tradition, whereas DAITO RYU AIKI BU JUTSU had the leading roll. The remaining masters of the style, continued with their individual practice, working in the complete conspiracy, without an opportunity to gather and to organize themselves.

Using his former connections, Tokimune settled himself in the city of Abashiri, in 1945, where he found an employment with the Hokkaido Police. At first, he did this because he wanted to work undisturbed, practicing JU JUTSU and BO JUTSU, which were being worked out through the standard police training. However, very soon afterwards, he decided to devote himself fully to the police profession. Because of the great courage and the abilities that he had, he rapidly advanced and became the police detective, and because he took the part in numerous dangerous police activities, he was rewarded and praised. He left a very succes-

successful police career in 1951, when he assessed that it is the time for him to dedicate himself to the expending of the family martial style of DAITO RYU.

That same year, Tokimune established the contact with most of Sokaku's students who were the leading instructors of DAITO RYU style. Among the first ones who responded to his call were the masters from TAKUMA KAI School, from Osaka and the masters from the ancient Samurai family Obata, which traditionally cherished this style under the name TAKEDA RYU. In the spring of 1953, in the city of Abashiri, Tokimune created the central institution for the family style, under the name of DAITO KAN AIKI BUDO. During all that time, DAITO RYU had a reputation of being "an exclusive martial art", which was reserved only for the chosen cadets from the Samurai families. In 1976, Tokimune made a decision to allow the wider population, which was interested in this art, to study it, so he started traveling all over Japan, giving opened seminars and numerous public demonstrations of AIKI JU JUTSU. His activity arose great attention and interest, so the number of his followers soon reached the number of couple of thousands. Until 1988, Tokimune managed to unite almost all martial schools, which were methodologically based on the style of DAITO RYU.

Tokimune Takeda was passing down the system of the martial knowledge of his ancestors in such a way that art kept its original form. He didn't supplement it with his own solutions, and he made no technical interventions. The self-defensive art of AIKI JU JUTSU was studied as the basic methodology, while only the high-ranking masters that intended to improve themselves studied the swordsmanship technique of ONO HA ITTO RYU. The fighting and the usability of the art were put on the first place. Tokimune made only one correction and it referred to the introduction of KYU and DAN ranks, which he took over from KODO KAN system.

Tokimune never longed to overcome his father. He only wanted to keep alive the family art. After his death, in 1993, the Obata family took over the leading role in spreading the art of AIKI JU JUTSU, because they were the direct descendants of the medieval military commanders of the Takeda Samurai clan.

MORIHEI UESHIBA (1883-1969) was born in December 14th, 1883, in the Motomachi district of Tanobe city, in Wakayama Prefecture. From his early childhood, being the fanatic follower of the sect called OMOTO KYO²⁹, he was obsessed with philosophy and religion. As a young man, he moved to Tokyo with the intention of working in the trade business, but there he started to study the martial arts of KITO RYU JU JUTSU and SHINKAGE RYU KEN JUTSU, in which he discovered a new meaning of life. In 1904, he voluntarily joined the army and went to the Russian-Japanese war, since he wanted to strengthen his spirit in the real fighting situations. When he moved to Hokkaido, in 1912, he was already a very experienced expert of martial arts. There, in 1915, he met the great master Takeda Sokaku, so he started upgrading himself in DAITO RYU style. Sokaku estimated Ueshiba as the man of the great abilities who had the high-quality knowledge in martial arts, so through the seven years intensive training, he made him the first-class master.

Ueshiba saw his future in being the professional martial arts instructor. With a lot of sacrifice, and with a fanatic work, he managed, with some other twenty masters, to get the status of Sokaku's assistant - KYOJU DAI-RI. He specialized in JU JUTSU training for military and police personnel. He traveled several years with Sokaku, and after that he started working on his own. Around 1930, he formed in Tokyo his own school of martial arts, AIKI JU JUTSU. He was very strict instructor. The practice that he held was very hard and cruel. Since his students were often injured, Ueshiba's school became called, with the full right, "the hell's club".

With time, Ueshiba started to make the technical supplements introducing to his AIKI JU JUTSU the elements that were taken from the

other martial arts, to which he added some of his own grasps. When he was at the top of his career, in 1936, he decided to part himself from DAITO RYU and to form his own style which would carry the name of AIKIBUDO. Since Sokaku was in his late years, getting sick very often, his students initiated a question of who would be the successor of the art. Although Ueshiba was one of the favorite Sokaku's students, Yuki Yoshi Sagawa had the advantage because he was the best master and the leader of the whole instructing team. Besides Sagawa, there was Sokaku's son, Tokimune, who had the traditional right of the heritage. Sokaku realistically assessed the situation, through the facts, and concluded that neither of the potential successors is strong enough to impose themselves to Ueshiba. Because of this, he forbade Ueshiba to part from DAITO RYU style, giving him the permission to call his school by whatever name he wished. Ueshiba respected this decision and he worked under Sokaku's patronage till his death, strictly following the methodology of DAITO RYU. He changed the name of his school several times, and finally, in 1942, he officially registered it at the BUTOKU KAI Academy under the name of AIKIDO. Unfortunately, Ueshiba's activity was suddenly stopped because of the unexpected circumstances. During that year, Japan started having serious interior political problems, because the group of ultra-nationalistic military officers started the process of taking over the power in the country. The religious sect OMOTO KYO was just one of the sects that was against these political changes, and since Ueshiba was one of its fanatic followers, his plans were completely changed³⁰. In order to avoid the repression, Ueshiba, with his family, voluntarily went to the exile, moving to the uninhabited northern part of Japan, where he stayed till the end of war.

After the military defeat of Japan, in 1945, Ueshiba returned to Tokyo and restored his martial school "Wakamatsu dojo", to which he applied his own and new style of martial art called AIKIDO. During the meeting of the old and new followers, Ueshiba stated, "Although our way is completely different, in the comparison to the ancient warrior's skills, it doesn't mean that we have to completely throw away the ancient arts.

Combine the honorable tradition with this new skill, as if you are dressing it with the new vestment. Build on the classical styles, so you could create the better shapes." But now, neither this new, modern art had nothing in common with JU JUTSU, nor Ueshiba resembled that severe and merciless master that his students used to remember from the "hell's club". The years that he spent in his voluntary exile completely burst into flames his religious fascination, so now he looked more like a "holly wise man" than the instructor of martial arts. Ueshiba abandoned the roots of the art, and he replaced "the way of the warrior" with the spiritual and metaphysical way.

Morihei Ueshiba's MODERN AIKIDO became the philosophy, which is presented and adopted through the practice of the modified martial arts. Theoretical foundation of this philosophy is based on the spiritual term of the universal - vital CHI energy. To be more specific, it was based on Ueshiba's interpretation of the study of "the Chinese cosmological school"³¹, and the metaphysical concept of YIN-YANG principle, which he adopted from the ancient theoreticians of AIKI way. The goal of the art is not martial training, but it is the upgrading of the individual personality through AIKIDO. Also, the goal lies in the psychophysical harmonization with the Universe and in an establishment of the global peace and love through the inner harmony. In stylized and ritualized techniques of the MODERN AIKIDO, elegance and grace were placed above the efficiency, so the art's practical self-defensive value was brought to the nonsense. Emphasizing the idea of "the non-martial art", dedicated to the global peace, love and prosperity, Ueshiba and his followers established the conditions for the great success, which absolutely exceeded all other styles of AIKI way. American occupational authorities gave them the complete support and the international publicity, so the MODERN AIKIDO, as the attractive philosophical and recreational concept, began to be quickly spread all over Europe and America, where it was accepted mainly in the academic and the intellectual circles.

The creator of the MODERN AIKIDO, Morihei Ueshiba, died in 1969, leaving behind mighty stylistic international organization of "AIKI KAI". Morihei's son, Kisshomaru Ueshiba, inherited him and devoted all of his life to expending the idea of AIKIDO through the world.

GOZO SHIODA (1915 -1995) was born as the son of the well-known and influential doctor from Tokyo. His father was the great admirer of martial arts, so within his house, where he had his office for doctor's practice, he opened an exercise hall, where he practiced KODO KAN JUDO and KENDO. Because of this, Shioda, from his early childhood practiced martial arts, which gave him a firm foundation for his further upgrading. Before he turned 18, in 1932, he started practicing at Ueshiba's, at that time already famous "hell school". After eight years of upgrading, he achieved high mastership rank in the art of AIKI JU JUTSU. Since he was Ueshiba's best student, he became his first assistant. In parallel, with the practice of AIKI JU JUTSU, he was studying at Takushoku University, where the traditional martial arts were separately studied and cherished. He graduated in 1941, and he was remembered as the best JU JUTSU master in his generation. That very same year, he joined the Japanese army and went to war, to China. When the war ended, in 1946, Shioda returned to Japan and joined again his teacher Morihei Ueshiba. However, in the meantime, Ueshiba was already practicing his new spiritual style which didn't suite Shioda because he wanted to keep alive the combative and efficient methods of AIKI JU JUTSU. Because of this, Shioda soon left Ueshiba and returned to the club that his father founded, creating there a school under the name of YOSHIN KAN.

In the methodological sense, Gozo Shioda completely continued to follow the traditional style of AIKI JU JUTSU, in the way that Ueshiba taught him in "the hell's club". Practical self-defensive value of the art had the priority, according to an old definition given by Takeda Sokaku, and which says:

"MARTIAL TECHNIQUES WERE CREATED SO ONE COULD HURT OR KILL AN ATTACKER. THE CONTROL OF AN OPPONENT, WITHOUT THE INJURIES, IS DESIRABLE, BUT YOU CAN APPLY IT ONLY DEPENDING ON HOW MUCH YOU ARE MASTERING THE ART AND THE SITUATION."

In the philosophical sense, Shioda adopted the humanistic ideas that Ueshiba preached through his MODERN AIKIDO. Under the influence of his old teacher, he put the mental aspect of the individual upgrading of the personality before the physical aspect of the self-defensive upgrading techniques. Shioda emphasized the development of the philanthropic characteristics, harmony, persistence and abstention, which were placed to be the preliminary conditions for achieving the martial abilities.

Since Gozo Shioda unified in his martial system of YOSHIN KAN the modern traditional style of AIKI JU JUTSU and the philosophical superstructure of the modern AIKIDO, his style became known under the name of the TRADITIONAL AIKIDO. In 1995, Gozo Shioda founded YOSHIN KAN - INSTITUTE FOR THE STUDY OF THE TRADITIONAL AIKIDO. According to his martial program, numerous Japanese military and police generations were trained, and the mentioned program remained to be unsurpassed till the present day. Being one of the greatest masters of AIKI way, he has the leading place in the modern history of the Japanese martial arts. After his death, in 1995, his son, Yasuhisa Shioda, became his successor.

THE DEVELOPMENT OF THE SELF-DEFENSIVE ART OF JU JUTSU IN THE WESTERN WORLD

In the Western world, there are two basic martial arts without the use of weapons, and they have existed for over 2,500 years, now. These arts are the classical antique wrestling and the classical antique boxing, which were created thanks to the Greek civilization. Both of these arts were practiced for centuries in their original forms. They were minimally changed and supplement with the characteristics that were specific for the certain European nations, and their principles and the technical essence basically remained to be the same till the present day. Although wrestling and boxing have their own distinctive technical characteristics, dominant factors during the fights are the strength, the constitution and the natural predisposition. The purpose of the fight is the competition, in which the goal is "choosing the strongest fighter among the strongest". This is one of the differences in the comparison to the Far Eastern martial arts in which the technique, the tactics and the knowledge of anatomy are placed before the physical strength, and where the goal is finding the way of "how should a weaker person defeat the stronger one".

Because of the huge geographical distance, two civilizations established the permanent contact in the second half of the sixteenth century, which was relatively late. Unfortunately, in the cultural sense that contact came down to the conflict between the two civilizations because each looked upon the other as the barbarian one, so neither were the Europeans in the mood to learn something from the Far Easterners, nor were the Far Easterners in the mood to reveal "the secrets" of their cultural tradition to the Europeans. This situation led to the fact that the Far Eastern knowledge reached us with the delay, where as we can include here the oriental knowledge of the martial arts, too.

Therefore, the martial art of JU JUTSU started massively to be practiced in Europe and America in the late twentieth century. The fact that some European nations partially adopted some of the oriental self-defensive principles and combined them to their own national martial arts before the mentioned period, remained to be just the isolated local effort. The essential importance of JU JUTSU art was revealed to the Western world thanks to the initiative of military and police circles, which estimated that this system has the most adequate self-defensive upgrading shape for their personnel. But, with a lot of wandering, and before all because of the ignorance and the European difficulty of accepting the philosophical reasoning of the Far East, because of the fashionable reasons and politics which threatened to devaluate the Far Eastern criteria, this modern development of the art was occurring very slowly. It was in the second half of the twentieth century that the Western world was able to say that it did indeed accept something and learnt something from the Far East, concerning the field of the self-defensive arts. European nations which have the longest tradition in developing the Far Eastern martial arts and which deserve the biggest credit for the development of the art of JU JUTSU in the Western world are the following: Russia, France and Germany. America joined these three countries later.

RUSSIA - Being the country of the immense land, which is spreading itself over the two continents, from the very beginning of its history, it unified a huge number of the Russian tribes and the ethnical groupings of the other nationalities. In such specific mixture of cultures, religions and traditions, dozens of national martial arts were in parallel developing themselves, being based on the characteristics of the antique classical wrestling. Besides this, because of its physical connection with Mongolia and China, Russia was relatively early reached by the influence of the Far Eastern martial methodology, which spontaneously fitted itself into the existent local arts, creating the necessary historical condition for the development of the Russian national self-defensive style. The two medieval martial arts that distinguished themselves during that time were the Cossacks "ROOKOPASHNIY BOI" and the Georgian "CHOHI" or

"CHIDAOBA" wrestling. These two arts were specific because their fighters had clothes on while wrestling, and the throws that they performed were done by the grasping of the sleeves, lapels and belts. The emphasis was put on the chain of the numerous technical elements of locks which were applied on the arm and the leg joints, where as this was not the case in the other national styles. Till today, it was not cleared how did these technical elements, specific for the Far Eastern martial methods, reach the Cossacks and the Georgians. According to one assumption, the credit for spreading the Far Eastern influence is given to the Kalmuck tribes, which were of the Mongolian origin, and which settled in the late Middle Ages in the Russian areas around the river Volga, bringing with them the specific martial art that derived from the ancient Chinese self-defensive system of Chin Na.

The Cossackian "ROOKOPASHNIY BOI"³² and the Georgian national wrestling were spontaneously developing themselves till the second half of the nineteenth century, when military and police started to need the wider martial training. Because of this need, the elements of this art were linked into one whole so, with this, a Russian national self-defensive system was created under the name of SAMOBARONA (self-defense). In order to upgrade their system, Russian experts for martial training even then started to show the interest for taking over some elements from the Japanese self-defensive arts. At the beginning, these interventions were insignificant, but from the period of "the October Revolution", which occurred in 1917, when Russia and Japan established a closer political contacts and when the Russian instructors intensified their contacts with the Japanese JU JUTSU masters, "SAMOBARONA" fell under the extremely strong influence of KODO KAN methodology. The approach towards the art started to resemble much more the Japanese approach. So, the technique was supplemented and corrected after the Japanese model, and finally the upper part of JUDO kimono, which was the characteristic part of the Japanese equipment, was introduced and it remained to be in use till today within the Russian self-defensive system.

In 1923, a group of the Russian martial arts experts, who were trained at KODO KAN together with some of the Japanese KODO KAN JUDO masters, modernized and systematically linked the competitive aspects of the Georgian wrestling with the technical elements of "SAMOBARONA", creating a new Russian national fighting sport called "SAMBO". Although SAMBO³³ was internationally recognized as a wrestling style, JUDO influence was to that measure strong that it caused an open dilemma among the sports experts which asked themselves to which category does this new art really belong.

We can say that the methodology of KODO KAN achieved the crucial roll over the development of the modern self-defensive arts in Russia. Today's practice is fully conducted according to the Japanese training programs, where as all the specific elements that characterize the Russian martial tradition are respected and cherished, including here the emphasis of their features that make the art different in the comparison to the other self-defensive systems.

FRANCE - Being the naval and the colonial European force, France established its position in the Far East in the seventeenth century, mainly concentrating itself on the area of Indochina. There, French sailors had the first contacts with the existing martial arts, such as was the Thailand's MUAY THAI, which was the martial variety created under the influence of the Southern Shao Lin way. Since the ships hired the local working labor, some of these hired men had the knowledge of the martial arts, which they practiced during the long journeys, in order to amuse themselves and to keep their physical condition. The rest of the sailors, which were on these ships, followed their example, so they started to learn from the natives these martial methods. Received knowledge turned out to be very efficient in numerous barroom fights, to which these sailors were often exposed. Because of the leg kicks, and because of the locks applied to the palm and finger joints (in other words because of the application of the fighting elements which didn't exist in Europe at

that time), this Far East martial method became popular among the French sailors and the harbor workers. With the time, the name for this art was established, so it became known under the name "SAVATE" - "THE FRENCH BOXING". Basically, this art had two functional aspects - the offensive aspect, which resembled a great deal the Thailand boxing MUAY THAI, and the defensive aspect that had the characteristics of the Chinese art of CHIN NA.

At the end of the eighteenth century, "SAVATE" became the favorite national sport all over France, and it was mainly used in the labor environment. At the same time, defensive component of this art started to attract the attention of the bourgeoisie circles, so it began to be practiced as the additional branch of fencing, under the simple name "DEFENSE PERSONNELLE" (the personal defense). So within the fencing classes, "DEFENSE PERSONNELLE" became the obligatory educational subject that was introduced to the French military academy, too. Realizing the importance of introducing martial arts to the military training, French officers that were assigned to work in Indochina, engaged themselves into practicing and leaning the Far Eastern martial methodologies, after which many of them became top experts.

Although the art was practiced only as a secondary discipline, along with the fencing, "DEFENSE PERSONNELLE" remained to be for over 100 years the best self-defensive training system in the Western world, which lasted till the beginning of the twentieth century when the Japanese art of JU JUTSU breached into Europe. The French were the first ones who accepted this new and incomparably more efficient Japanese methodology, keeping the term "DEFENSE PERSONNELLE" only as a general term for the art of self-defense. Today, under this term, the modern JU JUTSU ways, KODO KAN JU JUTSU and AIKI JU JUTSU are included, since they were, from the beginning, equally practiced and developed in this country.

GERMANY - The Self-defensive elements of the Far Eastern martial arts (for example the lock applied on the elbow, palm and finger joints) have been practiced in Germany since the seventeenth and the eighteenth century. They were practiced strictly as an additional discipline in the fencing schools, so it is considered that the Germans copied the French system of "DEFENSE PERSONNELLE", when it came to the introduction of the technical innovations, in the field of fighting, because during that time this art had the absolute priority in Europe.

In Germany, during the second half of the nineteenth century, the art of self-defense suddenly progressed, in the widest sense of that word. During that period, within the conduction of the "Meiji Reforms", the Japanese government engaged the Prussian military experts to reconstruct the Japanese army according to the European standards. A large number of these Prussian officers that were engaged with this job had the possibility of studying the Japanese martial arts from the best JU JUTSU masters, so this was the chance that they didn't miss. So, during the late nineteenth century and at the beginning of the twentieth century, within the premises of the Prussian military barracks, the instructors that learnt the art in Japan were teaching the art of self-defense.

In the period between the First World War and the Second World War, when the Japanese martial arts began their breach in Europe through KODO KAN JUDO and JU JUTSU, Germany became the spreading center of this methodology. Germany, being the old and the main Japanese military and political European ally, was favored by the Japanese in every way, so in that very country, the European self-defensive "hybrid" JIU JUTSU was initiated, which is better known under (roughly and wrongly accented term) JIU JITSU. The credit for this is given to the German martial arts expert, Eric Rahn, who is considered to be "the father of the European self-defensive art".

After the capitulation of Germany in 1945, the development of martial arts was disturbed for 5 years, but already in 1951, the German

masters regained their leading positions within the European martial arts circles. According to the tradition, the methodology of KODO KAN was favored, and it remained so till the present day. It would be interesting to mention that the European "hybrid" of JIU JITSU remained to be in use in Germany even when the Japanese experts renounced it, so today we can still find few international organizations which have verified the mentioned program as the modern European JU JUTSU style.

USA - As for the American continent, the development of the Far Eastern self-defensive arts began intensively at the beginning of the twentieth century, with the spreading of the modern JU JUTSU styles. From the very start, the self-defensive training turned into the "the big business", so the leading methodologies of KODO KAN JU JUTSU and AIKI JU JUTSU till the present day are still continuing to have a merciless "fight" over the American area. So today, in the States, we can find couple of hundreds of new styles, organizations and federations (which is incomparably a lot more than it is in the comparison to the existing number of the same, in Japan). Because of this, the number of people who are practicing the art, reached the unimagined ration, which on the other hand led to the devaluation of the quality, so the American self-defensive training is not treated seriously in the world. Exceptions are the schools which are guided by the naturalized Japanese JU JUTSU masters, and the training centers for the specialized military and police training, in which the art is presented on the highest possible level. When looking at the wider American land, the "Brazilian JU JUTSU school" distinguished itself because within the past few years it classified itself among the world's best self-defensive styles.

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If we are not counting the ancient art of Chin Na, which is still relatively exclusive and strictly limited on the Chinese area, and if we are not counting the arts of JUDO and the MODERN AIKIDO, which transformed themselves into the massively practiced sportive and the competitive recreational activities which abandoned their main self-defensive character, the modern Japanese art of JU JUTSU represents today the basic system of the personal self-defense in the whole world. This art is being seriously studied and practiced mainly in military and police institutions, so therefore, one shouldn't wonder why the so far development, including here the future development, is based on the individuals that belong to these social categories. In the training process, two thirds of the Western self-defensive programs are based on the system of KODO KAN, and only one third is based on the schools of AIKI way. From the beginning of the century, although there was constant tendency for the creation of the new self-defensive styles because of the specific demands, experiences and conditions which existed in different world's regions, all these numerous newly born styles in their bases come down to the interpretation of KODO KAN JU JUTSU methodology, or to AIKI JU JUTSU was, or on the combination of the two.

THE DEVELOPMENT OF THE SELF-DEFENSIVE ART OF JU JUTSU IN SERBIA

In the Serbian history, martial arts were for centuries practiced and cherished through the NATIONAL TRADITIONAL FOLK GAMES, in which the following disciplines were included: the arts with the use of weapons (saber - mace - bow and arrow), horseback riding, running, long jump, throwing the stone from the shoulder, national wrestling, etc. National free style wrestling was especially popular and it was developed under the influence of the classical antique wrestling. Its rules were not precisely defined, and they varied from one region to the other.

According to the existing historical records, it can be concluded that the Serbs first came in touch with the Far Eastern martial arts elements in the period between 1807 and 1812, during the First Serbian Uprising, when Karageorge³⁴ invited some Russian military formations, which were mainly composed out of some parts of the Cossackian - Atamanian regiments, to help the Serbian rebels. Besides taking the part in the close combats with the Turks, these Atamanian regiments had one more basic assignment, which was to give the elementary training to the rebellion army and to organize it after the model of the Cossackian units. This training was conducted in several Serbian cities, and Belgrade was one of them, in which the plateau below the Kalemegdan Fortress was used for the Serbian study of the Cossackian "infantry drilling rules", which were mainly based on the practice of how to use the weapons, formation movements and the combat tactics. According to the tradition of the Cossackian-Atamanian regiments, within the morning exercise, self-defensive elements of the ROOKOPASHNIY BOI were practiced, along with the specific technical grasps, throw and lock which were applied on the joints. Unfortunately, there are no remaining records of how did the Serbs accept this art.

The systematic introduction of the Far Eastern martial art elements was conducted in 1891, when The Military Academy of the Kingdom of Serbia engaged the retired French officer, the veteran from Indochina, Charles Doussai as the permanent instructor for the martial arts. According to the European practice, Doussai taught fencing as the main subject, along with the additional self-defensive classes, which were based on the principles of the French DEFENSE PERSONNELLE, programs. So, this was how the art of self-defense came through "the small door", and how it became the unavoidable factor in the martial training.

In the period during the preparations for the Balkan War, starting from 1903, two Serbian officers (that later became the well-known figures in the Serbian national history), Dragutin Dimitrijevic - "Apis" and Vojislav Tankosic, on couple of occasions organized volunteer "Komitadji schools" for training the military formations which had one basic assignment, to carry out the combat operations behind the enemy's rear lines. Among many things, the training included the following: how to use a dagger, metallic boxing glove, wire for the strangulation and the application of the self-defensive martial arts. Among the formed "Komitadji schools", the most famous were the ones that were formed in the town of Prokuplje (in 1908) and in the town of Kurshumljija (in 1912). The chief adviser for the use of the equipment and the weapons, and of course for the special training program, was Charles Doussai. Doussai's name was also mentioned in the inexplicable context when it came to the preparations of the Serbian patriotic group, which committed an assassination of the Austria-Hungarian heir to the throne, Ferdinand, in Sarajevo, in 1914.

During the mean time, in 1911, in Serbia, for the first time a term JU JUTSU was mentioned. In his book "The Knight's Games and Sports", the artillery lieutenant Milenko Arsovic, in a very detailed and high-quality way, explained the up-bringing, the educational and the self-defensive importance of the Japanese martial system of KODO KAN JU JUTSU, at the same time suggesting the necessity of introducing this methodology into the educational process before the Serbian military and police state

institutions. From the bibliography of Arsovic's book, one can see that he used the original books, written by the German and the Russian authors, so along with that, he used the Europeanized term "JIU JITSU".

After the First World War, the development of the self-defensive martial arts in Serbia is slowly growing. Numerous martial arts experts from the Russian White Guard emigration contributed a lot to this, since they, in a large number, came to Belgrade in 1917/1918, where they permanently settled themselves. These numerous White Guard officers supported themselves by giving private lessons of fencing and self-defense, and the most famous among them was the master of JU JUTSU, Evgeniy Maxutov.

The most interesting destiny had the Kalmuck White Guardist regiment whose officers, together with their families, established the "Buddhist colony" in Zvezdara (part of Belgrade). The colony had two thousand members, and the area around the "Cvetko's Market" was during that time known among Belgrade residents as the "Little China". In that area, the Kalmucks lived following their traditional customs, they had pigtails, and they wore the Chinese national clothing, also they gathered in the Buddhist pagoda, which they built themselves³⁵. According to the contemporaries, they have been often seen how they practice some "slow martial gymnastics"³⁶. Belgrade residents were amazed, but they didn't show any particular interest for the Kalmuck's art.

From 1920, the examples of the organized practice of the Far East martial arts started to occur more often, and the Japanese art of JU JUTSU started to take over the leading place. Charles Doussai remained to be an active martial arts instructor in the Military Academy till 1923, when he retired. Some White Guardist, JU JUTSU instructor of martial arts, whose name was not known to the public, came to teach instead of Doussai. Sometime around that same year, The Central Police School in Zemun, introduced JU JUTSU as the obligatory educational subject, so the police cadets had to pass an exam in that. In 1930, the Russian White Guardist emigrant, master of JU JUTSU, Evgeniy Maxutov formed in

Belgrade "The Athletic Fencing Club" with the JU JUTSU section, and in the late 30's, he founded his private JU JUTSU school in Zemun's Gardosh. This was the first JU JUTSU club in Balkan. Evgeniy Maxutov's best student was Vladimir Paun, from Zemun, who is considered to be the originator that introduced KODO KAN JUDO and JU JUTSU methodologies to Yugoslavia.

In the period after the Second Word War, in 1946, within the framework of creating the new Yugoslavian security agencies, a process of the specialized martial training started to be applied on the OZN and KNOJ³⁷ personnel. The self-defensive arts, which the Russian instructors conducted, had the leading place. The Russian interpretation of JU JUTSU programs was practiced with the characteristic elements of SAMBO fighting. Until 1951, the Ministry of the Interior, of the Federal People's Republic of Yugoslavia, published some books that cover the self-defensive field. These books were only for the internal use, and we can see in them the recognizable Russian influence through the numerous emphasized SAMBO grasps.

The spreading and the popularization of the art of JU JUTSU began among the civil population in 1947, when "The High-school for the Physical Training", in Zemun, introduced a new subject - JU JUTSU. The well-known master of martial arts, Vladislav Paun, was the instructor. Two years later, in 1949, Paun established the first JU JUTSU club in the newly formed Yugoslavia. This club worked within Zemun's sporting society called "The Locomotive", and in 1951, JUDO arose, as a new variant, which derived from the art of JU JUTSU. JUDO started to be extremely popular so throughout the country numerous clubs stated to emerge one after the other.

In the early 50's, a great Japanese master of martial arts accidentally came to our country. His name was Ishiro Baba, and he was a civil engineer and one of the Japanese economy experts, which were engaged in building a cellulose factory in the town of Loznica. From his early child-

hood, Ishiro practiced the art of KODO KAN, so he became the well-known JUDO and JU JUTSU master in his student's days. During his stay, Ishiro recognized the great interest for the Japanese martial arts, so in 1953, he held the first specialized seminar, following the original KODO KAN methodology. Vladislav Paun was his assistant, while the numerous JUDO competitors and the coaches signed up for this seminar. Besides these two just mentioned categories, the self-defensive instructors from the Ministry of the Interior joined them too. Under Ishiro's guidance, a new generation of Yugoslavian JUDO and JU JUTSU masters was created, and KODO KAN internationally verified all of them.

From 1955, the Ministry of the Interior of the Federal People's Republic of Yugoslavia started to create and to harmonize the martial training, following the authentic KODO KAN JU JUTSU system. During the meantime, JUDO was in its full rise, but the Interior's martial arts instructors that were the active JUDO masters of the first generation, saw on time the essential difference between the sports and the self-defense, so they concluded that JU JUTSU is far more acceptable and usable for the police work because of its functional value. Since that day, the experts from the Ministry of the Interior took over the initiative for the further development of the art of JU JUTSU. Among these experts, I would like to point out the respectable master Radosh Jovanovic, because I had the luck to be taught by this modest and kind man, who was my instructor for few years. Radosh Jovanovic is considered the founder of the self-defensive training in the Ministry of the Interior, in the Republic of Serbia. He devoted all his life to the martial arts and to the sports. He was the instructor of the martial training in all Ministry's educational institutions, and according to his plans and programs over tens of thousands security personnel were trained. In Yugoslavia, the full affirmation of KODO KAN JU JUTSU methodology is connected to his name.

As for the methodological way of AIKI JU JUTSU, it emerged in Yugoslavia much later, which was in the second half of 1960. For the

introduction of AIKI way, we can thank our well-known Yugoslavian master of martial arts, to Ljubomir Vracarevic. In the late 60's, Vracarevic, who was at the time young JUDO and JU JUTSU master, separated himself with the group of students. He started to practice the MODERN AIKIDO, following Morihei Ueshiba's method, whose influence reached him through the instructors from the countries of the Western Europe. With the huge popularization, conducted by mister Vracarevic, AIKIDO as a new art very soon got its considerable number of followers. While upgrading his art in Japan, in 1973, Vracarevic met the great master Gozo Shioda, and for the first time, he was in the situation to see some other teachings of the other AIKI styles. Choosing the style that favored the real usability of the art, he became Shioda's student, so he started to upgrade AIKI JU JUTSU following Shioda's TRADITIONAL AIKIDO. After his return to Serbia, Vracarevic continued to spread Shioda's AIKI style which he, with the following years supplemented with his own methodological solutions, creating his own branch of the art which is known under the name of - THE REAL AIKIDO.

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From 60's, a new period for the self-defensive art of JU JUTSU is beginning to occur in Yugoslavia, with the numerous known and the unknown masters, to whom I belong too. Because of this, with a pleasure, I am leaving to the younger generations the task of giving the modern review of the martial history. For the chapters that were to come, it is important to mention that within the past 30 years, there were few tries in establishing a new methodological approach in the field of self-defense. Therefore, through that aspect, I would like you to consider my attempt of affirming my methodology called KYOKUSHIJUTSU.

Chapter 2

THE THEORETICAL CONCEPT OF KYOKUSHINJUTSU

THE POINT AND THE ESSENCE OF KYOKUSHINJUTSU

KYOKUSHINJUTSU, as the new method of practicing the self-defensive martial arts, I developed by using a successful application of the elements taken from the traditional Far East self-defensive systems. Its efficiency I checked (directly and indirectly) very thoroughly many times, and confirmed it in the practical conditions. I experimented for over fifteen years, working mainly with the groups of candidates which, because of their professional reasons, were often exposed to the situations where the knowledge and the application of the self-defensive art was needed in the real situations. Every concretely conducted action, no matter whether the result was positive or negative, I analyzed to the smallest detail. Regarding this, I organized numerous additional practices with the direct participants and the viewers, as well as the masters of the other martial styles who were the authority according to my opinion. During these practices, the participants simulated and repeated every concrete action tens of times, which was actually until the conclusions relevant for the further process of martial training did not crystallize themselves. Strictly following the principle "FROM PRACTICE - TO PRACTICE", I eliminated from the training program all elements that turned out to be inefficient, keeping only the checked and the applicable techniques, which were improved with my methodological solutions of the certain fighting situations. Eventually, all this resulted with the creation of the completely new system of self-defensive training.

I was in the situation to watch the candidates of the various levels of martial training, from the laymen and the hastily trained martial artists, to the experienced masters and the champions. As I suspected, the candidates that had a former experience and a previous knowledge advanced incomparably faster than the beginners, but with the analysis of the later situations of the "real fight" it turned out that the received

results were interesting and amazing. All of the examined participants made identical mistakes in the practical application of the martial techniques. The reasons for this were numerous, but one of the dominant reason, which for sure stuck out, was the specific psychological situation which is imposed by the conditions of the "real fight", and which has a very little or no similarity to the conditions of the "simulated fight" conducted during the practice or in the fight done according to the sportive regulations. Therefore, if the followers of the art of strike (karate, taekwondo) couldn't resolve the fight with the first action, they were faced with the "stalemate position", and because of the factors such as fear, lack of fighting strength³⁸, lack of concentration, etc., they entered the position of "clinch", in which their mastership turned into the common layman fight, where as, according to the rule, the heavier and the physically superior opponent usually turned out to be the winner. The follower of the art of seizing (judo, aikido) didn't have more luck either. If they didn't succeed with the first sudden grasp, they usually "blockaded", and if they were physically weaker, they faced "the debacle" in the "real fight". Briefly said, during the course of the fight, at one moment, they equaled themselves with the laymen, and the whole learnt technique became useless. The analysis of the numerous situations of that kind showed that, besides the lack of the psychological preparation, the problem lies in the one-sidedly applied martial techniques, or in other words, the problem lies strictly in the inadequate orientation, at one moment, on the strike or grasp. With development of KYOKUSHIJUTSU, I tried to overcome that problem with bonding the chosen and the compatible techniques of strikes, locks and throws, which are absolutely equal by their meanings and the unlimited number of the combinations. The practicing process itself is established in such a way that it points out the wide usability, and it gives the candidates the real self-confidence and the feeling of safety concerning their efficiency during the certain situation. So far, KYOKUSHIJUTSU turned out to be the correct self-defensive superstructure of the other popular martial ways (karate, judo, aikido, taekwondo), that is, it turned out to be high-qualitative and efficient training for the beginners that can, through this

method, continue their path towards JU JUTSU mastership, or that they can use their former knowledge as the basic starting point for their further possible learning of some other martial art.

As I mentioned at the beginning, the method of KYOKUSHINJUTSU is based on the elements taken from the traditional martial systems of the Far East, KODO KAN JU JUTSU, AIKI JU JUTSU, SHAO LIN CHIN NA and KYOKUSHINKAI KARATE DO³⁹. From the methodologies of KODO KAN JUDO and JU JUTSU, I took over the throwing techniques (NAGE WAZA), which are, in this system, brought to the perfection. From AIKI JU JUTSU way, which I studied through the methodology of the REAL AIKIDO, I took over the techniques of locks and control (OSAE WAZA). To be more precise, I took both the singular and the complex locks and the techniques that are being applied when one is transferring from one lock to the other, which represents the main distinction of the REAL AIKIDO. From SHAOLIN CHIN NA methodology I took over the complete methodological approach in practicing the self-defense, in which the emphasis is put on the compatibility of the certain and the complex actions, which gives the unlimited possibility in combining the chosen elements because of the spontaneous adjustment to every situation. Also, I took over few technical grasps that are specific for the Chinese martial methods. And finally, from KYOKUSHINKAI KARATE style I took over the techniques of strikes (ATEMI WAZA), which are intended for the close distance fights, and I took over the method of practicing the forcefulness of the strike, TAMESHIWARI⁴⁰, which is, in the most brutal karate style of KYOKUSHINKAI, lifted to the highest level.

To the foundation built out of the segments of the classical Far East systems, I added my technical, tactical and methodological solutions, which greatly differentiate KYOKUSHINJUTSU from the other JU JUTSU styles. These differences can be seen in the following characteristics:

- a) An absolute equality by the importance and the usability of the numerous martial techniques, THROWS - LOCKS - STRIKES which are practiced and applied only through the methodological cause-effect connection, with the constant possibility that each of these techniques can be adequately substituted or upgraded with some other offered technique.
- b) Practicing the application of the technical grasps through the "simulation" of fighting situations, which is in the method of KYOKUSHINJUTSU brought to the line of the "real fight."
- c) Emphasizing the psychological and the tactical preparations of the candidate for the imposition (and not waiting upon) of the fighting conditions which are suitable for the efficient application of the learnt grasps.
- d) Introduction of the compulsory finishing strikes at the end of each action, which must be always done. This represents one of the main differences when KYOKUSHINJUTSU is compared to some other JU JUTSU ways. To be exact, almost all JU JUTSU methodologies are tactically finishing the action with the throw or with the application of the locking technique in order to establish the control over the opponent. This absolutely follows the ancient philosophical concept defined with the character JU, so all of the finishing actions are practiced in such a way that it is almost physically impossible to supplement them with the concrete finishing strike. With the due respect towards the ancient JU JUTSU principles, I had to conclude that they turned out to be completely inefficient in the real conditions. The examples for this are numerous. Either an opponent, after the throw, rolled away with insignificant injuries, or either during the intensive pressure of the lock (which can't last forever), an

opponent calmed himself so he would "escape" the grasp, after which the fight continued with the unknown result. Because of this, when choosing the techniques of throws and locks, I concentrated only on the ones that could be, in every moment, supplemented with an efficient strike. According to my concept, the technique of finishing strike is indispensable and it's a matter of the instant judgment whether it would be applied to the end in a "real fight", or whether it would be just indicated to an opponent, as a respectable threat.

- e) Constant and compulsory practice and testing of the strike, with the method of TAMESHIWARI, which is the only way for the chosen strike to become a serious "weapon." Besides this, TAMESHIWARI test showed that it develops the candidate's actual self-confidence and the consciousness of the usability of the art that one studies.

In the honor of my teacher, the great Japanese master MASUTATSU OYAMA⁴¹, and with the goal of expressing the ideological essence of my self-defensive concept, I named my method KYOKUSHINJUTSU. The character KYOKU represents the term for "the eternal-always present", the character SHIN means "reality - the absolute truth", and the character JUTSU, as it was said earlier, represents (the martial) art and it is mainly used when stressing the self-defensive usability. Therefore, we can descriptively translate KYOKUSHINJUTSU as "A SELF-DEFENSIVE MARTIAL TECHNIQUE FORESEEN FOR AN ADEQUATE REACTION TO THE ALWAYS EXISTING POTENTIALLY DANGEROUS REAL SITUATIONS."

THE METHOD OF PRACTICING

The self-defensive system of KYOKUSHINJUTSU is made of the three encircled methodological parts: THE BASIC SELF-DEFENSIVE PROGRAM, THE PROGRAM FOR THE MASTERS, and THE OFFENSIVE PROGRAM. THE BASIC SELF-DEFENSIVE PROGRAM of KYOKUSHINJUTSU is working out the technique and the self-defensive tactics against an unarmed and untrained attacker (the "layman"). The point of this program lies in the efficient opposition, using the application of the trained techniques and the tactics, against the physical power and the opponent's aggressiveness. THE PROGRAM FOR MASTERS, which I named KYOKUSHINJUTSU - SPECIAL FORMS, is working out the self-defensive techniques and the tactics applied against an armed, trained attacker. With this program, the techniques of TANTO DORI (defense against the knife attack), BO DORI (defense against the stick attack), and ATEMI DORI (defense and the opposition applied against the trained opponent who has the knowledge of KARATE) are covered. When working out the technique of IPPON KUMITE, it is anticipated that the candidates, JU JUTSU masters, go through the correct level of KARATE training. The third, the OFFENSIVE PROGRAM, named KYOKUSHINJUTSU - KOB-UDO⁴² FORMS, is intended for the high level mastery, and by following an example of the traditional original style of AIKI JU JUTSU, which I took to be my roll model, it foresees working out of the art with the weapons, such as the knife (TANTO JUTSU), stick (BO JUTSU), the technique of throwing sharp objects (SHURIKEN JUTSU), etc, etc.

This book deals only with the BASIC SELF-DEFENSIVE PROGRAM OF KYOKUSHINJUTSU mainly because in this segment one can best see the characteristics and the uniqueness of the mentioned martial system. Besides this, the basic program fully expresses the self-defensive essence of the art, and it precisely defines the candidates' training goal. The programs for the high level mastership, KYOKUSHI-

NJUTSU - SPECIAL FORMS and KYOKUSHINJUTSU - KOBUDO FORMS represent the aspects of the further development of KYOKUSHINJUTSU system, and I will talk about them on some other occasion.

Starting from the analyses results of the numerous examples of the application of the self-defensive techniques in the real practice, I concluded that an untrained opponent, no matter the physical predisposition and no matter the terms under which the fight started, at the certain moment starts insisting on the application of the "layman grasp," or to be more specific, he starts insisting on the close distance fight, in which he sees the possibility of applying a raw physical strength, which in his eyes carries a feeling of confidence. All of the analyzed results of the "close attack" basically come down to the six main positioning situations, where as the possible varieties are included because of the relatively limited number of the possible "layman" grasps. THE BASIC SELF-DEFENSIVE PROGRAM OF KYOKUSHINJUTSU is just dealing with an adequate reaction during the key positioning situations of the close real fight, and it is methodologically being practiced through three levels: KYOKUSHINJUTSU - THE BASIC FORMS, KYOKUSHINJUTSU - THE COMPLEX FORMS, and KYOKUSHINJUTSU - THE FREE FORMS.

The level of KYOKUSHINJUTSU - THE BASIC FORMS is dealing with the basic fighting positions, in which the six adequate technical combinations are being applied and practiced according to the model, with the minimal possibility for the improvisation. On this level, the accent is put on practicing the technique and the modeled linking of the various technical elements, then, on an imposition or realization of an adequate technical solution for each fighting situation, and on practicing the power of the strike to the perfection. After the thorough surmounting of this basic level, one can go to the next level of KYOKUSHINJUTSU - THE COMPLEX FORMS, where one practices the fighting situations, having a big possibility of the "limited improvisation." All six BASIC FORMS are compatible with each other, and they are offering 30

adequate possibilities of how to react to the certain situations when some segment of the BASIC FORMS can't be applied correctly by the given model. On the level of the COMPLEX FORMS, one practices the possibility of an adequate "limited" substitution of the numerous martial techniques, simultaneously developing the ability of the SPONTANEOUS TRANSITION FROM ONE ACTION TO THE OTHER (following the system: an unsuccessful strike is the introduction to a successful throw; an unsuccessful throw is an introduction to a successful lock; an unsuccessful lock is the introduction to a successful strike; etc., etc.). In the tactical sense, one practices a spontaneous adaptability to the flow of the fighting situation, which is overcoming the model of the BASIC FORMS in every foreseen segment of the action. The correctly learned complex forms are the prerequisite for the advancement to the next level of KYOKUSHINJUTSU - THE FREE FORMS, which has the features of free improvisation and reflexive, intuitive application of the adequate technical grasps, depending on the course of the fighting situation. Having in mind that all 30 of the COMPLEX FORMS are compatible among each other in all segments, an unlimited linking and a mutual upgrading is possible, depending on the inventiveness, individual affinities, and the previous candidate's knowledge, and on the conditions which are being imposed by "the real fight." KYOKUSHINJUTSU - THE FREE FORMS in the real sense represent the respectable readiness for the "FIGHT WITHOUT THE RULES."

The method of practicing the BASIC SELF-DEFENSIVE PROGRAM of KYOKUSHINJUTSU in all levels is conducted through the partnership work, in the form of KATA KUMITE⁴³. The technical practice of the combinational elements (strikes - locks - throws) is being done strictly on a partner, because of the routine, continuity, and the sequence of moves, while on the other hand, each candidate solely practices the power of strike, following the method of TAMESHIWARI (which will be explained in details later in the text).

TACTICAL AND PSYCHOLOGICAL ASPECTS OF THE "REAL FIGHT"

The tactics of the application of the art in a "real fight" is constantly being practiced in all technical levels of the self-defensive system of KYO-KUSHINJUTSU, while on the other hand, the real and the serious fighting situations which, because of the numerous specific factors can't be fully "simulated" during the practice, are imposing the need of the specific tactical and psychological preparedness of the candidate, which is much more complex in the comparison to the technical upgrading. Rational and irrational fears of the "real fight" stand as the basic problem, and each follower of the martial art is more or less faced with it. These fears are the part of the primordial nature, and they can't be totally eliminated (which is actually not necessary), but they can be overcome with the development of the high level of an objective self-confidence which can be accomplished with the serious practice of martial arts. The factors that are influencing the creation and the stabilization of the self-defensive self-confidence are the following:

- a) The technical perfectionism and the powerful counter-offensive grasps which are forming the consciousness of the real, practical usability of the art.
- b) The constant exposure during the practice to the controlled and rough "simulated" fighting situations, which gradually leads to the creation of the "psychological resistance" towards the strained conditions, which are specific for the "real fight".
- c) Adoption of the tactical principles, concerning the application of the self-defensive art in a real conditions, which gives a candidate the feeling of confidence that he/she would have, in advance, an adequate solution for overcoming every critical moment of a difficult situation.

The tactics theory of the application of the martial arts in the real conditions is tightly connected to the philosophy and religion of the Far East nations, and it represents a very wide field which covers different approaches, typical for the numerous martial ways and styles. Having in mind that KYOKUSHIJUTSU belongs to JU JUTSU arts, the tactical concept is completely subordinated to the self-defensive essence, and it is based on the two basic characteristics that define its meaning. The first characteristic is the DEFENSIVENESS, that is, "WHEN THERE IS NO ATTACK - THERE IS NO USE OF THE ART." The second characteristic is THE DEFENSE FROM THE UNTRAINED ATTACKER, that is, "PUTTING THE TECHNIQUE AGAINST THE REAR POWER AND AGGRESSIVENESS." Starting from these scopes, the tactical concept of KYOKUSHIJUTSU treats numerous factors, where as each represents the important prerequisite for the successful and efficient application of the art in the "real fight".

1) THE TACTICAL RECOGNITION OF THE SITUATION

It is understood that the candidates, which are going through the martial practice, are mentally healthy individuals, and that they are completely aware of the irrationality of the physical conflicts. Therefore, during their daily life activities, they are avoiding the places and potentially dangerous circumstances, in which they could be exposed to unpleasant situations of the physical attack. On the other hand, the candidates who because of their professional reasons are constantly exposed to such circumstances, have numerous preventive measures, as well as the efficient intended technical means which a great deal eliminate the need of the application of martial arts. Unfortunately, we are all, from time to time, exposed to an unpredictable situations, that is, to the "befallen situations", which can bring us, without our will, to the situation where we could be physically attacked, where as the efficient application of the art of self-defense turns out to be the only way of solving the problem. Such circumstances the Japanese martial theory

defines with the term "ATARI", which means the existence of the situations that are closely and seriously endangering our body and life.

In the tactical sense, "ATARI" can be gradually foreseen, or it could be completely sudden. When the gradually foreseen "ATARI" situations exist, the possibilities of the tactical recognition and reaction are much wider. They vary from preventing, dragging out or postponing the conflict, taking the other measures of the protection by using the specially designed or referential means for the personal defense, to moving away or running away from the spot, which is for the reasonable person an act of wisdom and not an act of cowardliness. If the application of the art is unavoidable, there is still enough time for the tactical evaluation of the other relevant factors and for the combat preparation in such sense that one can choose the place and the moment when to accept the attack. When the sudden "ATARI" situation exists, there is no wider recognition, so it is necessary that one immediately applies the tactics of efficient martial technique, which would be explained further in the text.

2) THE TACTICAL EVALUATION OF AN OPPONENT

The martial arts theory of the Far East gives a great importance to the tactical evaluation and getting to know an opponent. The great Chinese theoretician SUN TZU⁴⁴ explains this in the following way, "The one that knows his enemy and oneself, won't be endangered in hundreds of fights. The one that doesn't know his enemy, but knows oneself will have an equal chance for the victory or for the defeat. The one that doesn't know one's enemy and doesn't know oneself will be beaten in every fight." Although in our case under the term "enemy" we consider the untrained attacker, we must never underestimate him. On the contrary, even a short estimating glance of such opponent could be of the major importance for the outcome of the fight. During my research work, I analyzed the numerous examples where the "tough laymen" caused serious harm to the experienced masters of martial arts. One of the

reasons for this was the master's inadequate approach towards the opponent. Because of this, I insist on the following: NEVER UNDERESTIMATE YOUR OPPONENT.

In the cases where the "ATARI" situation is foreseen on time, one has to make a quick assessment in order to see if one's life and body are really endangered. Hysterical kid, furious old man, weakling feeble-minded person, or some unlucky alcoholic person who hardly stands on his feet cannot seriously endanger you. Accepting the fight with such individuals would be completely unnecessary, and it would represent "a desecration of the art". It would be enough if you just cautiously ignore their intentions and continue going to wherever you were headed. But if you estimate that your potential opponent is the person that can seriously endanger you, ACT AS IF THE FIGHT HAS ALREADY STARTED and concentrate yourself on the quick study of his motives, mental state, physical structure and on the possible indications of the martial arts knowledge. For such judgment, you will always have time. If it's needed, "drag the situation", or do as SUN TZU suggests, "Make some friendly or unfriendly gesture which will attract the opponent's attention in such a way that he would reveal his ways of acting...." and "This means that one should use different methods of confusing or disturbing the enemy, so one would observe the shapes of his reactions. After that, make your move, based upon your observations, and you will know which circumstance means life and which means death."

A) MOTIVES AND INTENTIONS OF THE ATTACKER

It is very important to find out the attacker's motive. Did he, because of the reasons that are known to both of you, decide to cause you evil? Did he accidentally pick you as his object of the attack because of the reasons that are unknown to you? Or do you have before you an attacker who is planning to use the physical force in order to make you do things that you don't want to? In all three cases, the conflict is

unavoidable. In the first case, the attacker is for sure planning to fulfill his intention. In the second case the outcome is unpredictable, while in the third case you can count on that the attacker will for sure give up his intention if you are seriously determined to fight him back (e.g. if you take a self-defensive martial stance).

B) THE MENTAL CONDITION OF THE ATTACKER

Recognition of the manifestations, which indicated the mental state of the attacker, is of the outmost importance for an adequate acting in the "real fight". The most famous Japanese Samurai and swordsman, MIYAMOTO MUSASHI⁴⁵, in his martial doctrine, says: "In the duel, the basic thing that one has to do is to comprehend an opponent's personality, to find his strong and weak sides, and to thwart his intentions. One has to know when does an opponent have his rises and falls, one has to know his rhythm and the length of the intervals between the certain periods, and according to that, one takes over the initiative. If you are intelligent enough, you can always understand the way that things are going". This means that the recognition of the manifestation of psycho-pathological state, manifestation of the aggression and the manifestation of the attacker's fear is understood in the self-defensive martial situations.

Normal people don't have the need for the groundless physical conflict, therefore, try to notice an opponent's abnormal, psychopathological manifestations. You don't have to be an expert for psychology or psychiatry in order to recognize that you have before you an aggressive psychopath, an alcoholic or drugged person who is in the crazy state, or a person who is in "the narrow state of mind". This goes for all situations, no matter whether the motives of the attack are interpersonal, criminological or irrational. No matter whether an opponent looks or really is dangerous, one should use his unstable psychic state. Your self-defense should be based on the manipulation of your opponent's psychopathological state.

The psychopathological state of the attacker is shown through the manifestation of the AGGRESSIVENESS, which is the basic starting force for an attack. The psychiatric theory says that there are two kinds of aggressions: the natural or rational, and unnatural or irrational. Natural aggression is based on an instinct, and it's typical for the animal world (although some psychological ways treat the theory of the human aggression as the natural - inborn instinct). Modern psychiatry is putting an accent on an unnatural aggression, treating it as the social heritage of the civilization, which is caused with the functioning of human mind, based on the self-blindness and irrationalities. This is typically human aggression, psychopathological phenomenon that came out of the prejudice and fears from the abstract thinking, from the curbed discontents, imagined and irrational self-confidence. The roots of the human aggression are the numerous social pathological phenomena such as jealousy, envy, lust for revenge, etc., but also the frustrations, which are caused by the misunderstandings or wrongly interpreted circumstances. The reasons for such behavior are very often inadequate and in disproportion to the amount of the exposed aggression. In criminological statistics, alcohol takes the first place as the factor which releases and emphasizes the aggressive impulses.

An aggressive behavior is characterized by the irresistible urge to attack. When we are talking about the aggressive attacker, his strict aim towards the intention is obvious, and it is always without a well thought-out plan. At that moment, he truly believes in his martial abilities, trying very hard to look powerful and tough, although he is limited to the inexpert and untrained catches and strikes, which he, by the rule, applies imprecisely and without the control, crucially relying on his physical power. His actions can be very dangerous, but at the same time predictable, too. The second characteristic of the aggressive attacker is the condition of the "narrow state of mind", or in other words, there is an absence of the possible rational reaction and keeping up with the situations, so the caution towards his object of the attack practically does not exist at all. Therefore, whenever the threshold of the shown aggression rises, the level of the attacker's precaution lowers, and this is

the basic fighting defect of such person. Because of this, your self-defense has to be based on the manipulation of an opponent's aggression.

What lies behind the aggression is the fear. To be more specific, in every shape of the aggressive behavior, the irresistible urge to attack exists in parallel with the irresistible urge to run away. These two urges are curbing and replacing each with the unpredictable course. In almost all situations, when one shows that one is willing to give a serious resistance, or one actually applies it, the attacker's offensive intention is replaced with an uncontrolled fear, so the attacker instantaneously gives up his intention and starts withdrawing or running away. Fear is the characteristic of every aggressive attacker. Because of this, your self-defense has to be based on the manipulation of an opponent's fear.

C) THE PHYSICAL CONSTITUTION OF THE ATTACKER

The choice of the self-defensive techniques, which can be possibly applied or avoided, depends a great deal on the physical built of an attacker. An attacker can be fat or thin, tall or short, well-built or weak, etc., but according to the practical experience results, this doesn't represent any kind of guarantee of his martial qualities, but when it comes to determining the fighting distance, the moment when one should accept an attack, and the tactical approach towards the close distance action, it is of the utmost importance. Don't be afraid of the huge attacker, and don't underestimate the attacker who is weaker than you, because the outcome of the fight won't depend on the physical built of the attacker, but it would depend on your correct approach towards the problem. In this context, one has to look and assess the psychomotoric characteristics of the attacker. One has to look for anything that is pointing to the possible trembling of the limbs, slowness of the movements, slow reflexes and problems concerning the balance caused by the alcohol, holding back of fear, or physical tiredness, etc. If you recognize any of the mentioned problems, you won the fight before it even got started.

All these statements that I gave within the theme of the TACTICAL EVALUATION OF AN OPPONENT are related to the "ATARI" situation which is foreseen on time. In the sudden "ATARI" situations, this is impossible because of the lack of time. However, the pure fact that an opponent suddenly attacked you, speaks of him a lot more than your assessing evaluation. Your opponent is just an incapable coward, and you can be sure that he hardly gathered a minimum of courage even just for that sudden attack. In such situations, you have to go at once to the tactical and technical realization of the self-defensive action. If you are not in the situation to do such a thing because of any reason, do anything - even a wrong move is better than no move. Under no circumstance, you must not stay passive. At the worst, try to free yourself and to withdraw 10 steps. With such distance, you are actually getting the "ATARI" situation foreseen on time, and if your opponent has not run away, apply the new tactical self-defensive process from the beginning.

3) THE TACTICAL RECOGNITION OF THE PERSONAL ABILITIES (THE PSYCHOLOGICAL PREPARATION FOR THE FIGHT)

The process of recognizing the factor of the "ATARI" situation and the tactical assessment of an opponent lasts very briefly, and it should give you a clear picture of your situation. If the "real fight" is unavoidable, you cannot philosophize, you have to come into a conflict and you have to win. This unavoidable situation will for sure bring you into the state of worry and fear, especially if you do not have enough experience in the "real fights", which can be on the other hand exceeded only with the specific psychological training through the TACTICAL RECOGNITION OF YOUR OWN ABILITIES.

The "real fight" circumstances are the specific situations, because many of us are, for the first time, faced with the unknown sides of our pe-

rsonality, in which we are experiencing a very unpleasant emotional feeling of "destroying the idealized picture of oneself." Such moments of overcoming the burst of your own fear, with all of the following vegetative and psycho-motoric discomforts (nausea, trembling, fast heartbeat, stronger perspiration, difficulty in breathing to the dizziness and the feeling of helplessness) are incomparably much harder than the fight itself, but when you once overcome that, in a rational way, you will be the winner, no matter what is the outcome of the fight. Therefore, when you classify yourself among - OTOKADE - the people who are ready to confront with the evil and to resist the violence, you have entered "the road of the warrior", and the violence will simply start avoiding you. From that day on, you will have to be careful that this specific feeling doesn't mislead you, because if it does, you will yourself become an aggressor.

Differing from the pathological fear, which is an integral part of an attacker's aggressive personality, your fear represents the reflection of the rational self-defensive impulse of the person who is objectively physically endangered by the concrete opponent. Don't be confused with your awareness of the fear, because this is the normal reaction to the dangerous situation, and it will not represent a problem for you till you control it (fear is the rational reaction caused because of your present situation). The problem begins if the fear starts to control you, that is, if it turns into the irrational fear (from everything that is extremely negative, and which could hypothetically occur), and this is not the thing that you would want to allow yourself. The fear from death and the physical injury is biologically justified; the fear from defeat, which is endangering you morally and materially, has its sociological justification, but if it grows into "the fear from fear", your defeat would be unavoidable. If you have such a case, you are standing in front of the irrational conflict with yourself, when you are unconsciously becoming the best ally of your actual opponent. Remember: HOW MUCH YOU CONTROL YOURSELF - THAT MUCH YOU WILL CONTROL THE SITUATION. HOW MUCH YOU CONTROL THE SITUATION - THAT MUCH YOU WILL CONTROL YOUR OPPONENT.

Holding back the fear by the principle "squeeze your teeth and rush into your opponent" is completely wrong approach. In such cases, your fear transforms itself into the aggression and it completely equals you with the mental state of your attacker. Your behavior will become pathological and irrational, just as his, and the planned application of martial arts will take the shape of the common "street fight" features, which you will for sure lose in case that you are physically weaker. Besides this, you cannot foresee if your (and when will your) instantaneous aggressive impulse would transform itself again into the state of paralyzing fear. You must not confront with the fear - you have to overcome it, or in other words, you have to follow an ancient proverb that says: "The bravery doesn't lie in the absence of the fear, for it lies in one's ability to live with one's fear". The Japanese martial arts theory defines the approach towards the rational overcoming of the fear with the term "SANTA", which means THE INDIFFERENCE TOWARDS THE FEAR, and the methods that should lead to that kind of mental state are being worked out in the numerous martial styles. One of the most reliable methods, on which I especially insist, is Zen Buddhist approach that can be found in KYOKUSHINKAI KARATE style and which says that the feeling of fear can be overcome if one brings one's conscience into the experienced imaginary state which is typical for TAMESHIWARI test. This method is based on breathing, concentration and on autosuggestion, and it is strictly limited on the category of the martial arts followers who practice the styles that favor TAMESHIWARI technique. That mental process lasts only for couple of seconds, and in the concrete case it is conducted in the following way:

- a) At the moment when the fear is swarming you, you have to look away from an opponent, and you have to deeply inhale the air all the way to the abdominal part where it should be kept for a moment.
- b) After that, exhale the air with couple of strong, consecutive contractions of the stomach muscles and the diaphragm.

- c) Focus your conscience on an imaginary object, as if you have before you a huge pile of tiles, which you have to break with one strike.
- d) Call upon your memory concerning the practical TAMESHIWARI experience, that is, call upon the specific experiencing feeling of the forcefulness and the break through, which cannot be described but which you have experienced countless times, during your practice.
- e) When that feeling surmounts your spirit, slow down your breathing, lift up your eyes and focus on your opponent. This process can be repeated few times, and the mental state of "SANTA" will be accomplished by itself.

Incomparably the weaker shape of fear, which can also occur, is the instant lack of the self-confidence. This is in the true sense of the word "the stage fright before the beginning of the show", and it is spontaneously going away when one starts applying the concrete action. Besides this, the actual perception of your own possibilities will for sure contribute to the establishment of your self-confidence (e.g. the awareness that you have the knowledge of the improved forceful martial techniques, the experience of the numerous brutal physical strains to which you have been exposed to during the practice while you have been preparing yourself for an occasion like this one, and the belief in the fact that you have at your disposal the tactical solution which your opponent knows nothing of). Well, in any case, you have to act in such a way that your opponent does not notice or feel that you got scared. During the process of stabilizing your spirit and considering your own possibilities, you have to look "dispassionate" in regard to your attacker, or as SUN TZU recommends, "Be totally subtle, be even subtle to the level of the dispassion. Be totally mysterious; be mysterious even to the level of the total silence. In such a way you can control your opponent's destiny."

Achievement of the mental state of "SANTA" is the prerequisite for the introduction of conscience into the Zen's state of "objective nullity", which is in the Japanese martial arts theory defined with the term "MUSHIN". The term "MUSHIN" understands the emptiness, the ability of clearing the mind from all thoughts that are unnecessary so one could clearly perceive the specific real situation, which can be of the crucial importance in the fight. The well-known Japanese karate master, HIDETAKA NISHIYAMA⁴⁶, explains this state of mind through the principle "MIZU NO KOKORO", which was used in the techniques of the ancient masters: "MIZU NO KOKORO is responding to the need of calming the mind, which resembles the calm reflection on the surface of the untrembled water. Following further this symbolism, the calm water is instantly reflecting the shape of all objects, without disfiguring them, so if the mind were in such a state, the answer to the opponent's moves would be psychologically and physically adequate. If the water's reflection is disturbed, the shapes, which the water reflected, would be distorted, so the analogy says, if the mind is occupied with the thoughts of attack and defense, it wouldn't be able to presentiment an opponent's intentions, creating the opportunity for an opponent to attack."

The Chinese martial theory goes even further than this, so under the influence of the philosophical study of the SHAOLIN monastery, it treats the state of the calm mind as the compulsory factor of an everyday life. The great SHAOLIN master, LIU BAO SAN⁴⁷, saw me off with the following words after my brutal and hard training: "BE CALM WHEN YOU ARE WINNING, BE CALM WHEN YOU ARE LOOSING, BE CALM WHEN YOU ARE EXTREMELY PROVOKED, BE CALM WHEN YOU ARE FACED WITH AN EVIL DESTINY, BE FEARLESS WHEN YOU ARE OPPOSING THE MISFORTUNE AND THE CHANGEABLE COURSES OF THE EVIL DESTINY. A HEALTHY VIEW OF LIFE CAN HELP YOU FIND THE WAY IN OVERCOMING ALL DIFFICULT SITUATIONS. WITH THE CALM STATE OF MIND, THE FLOW OF THE VITAL ENERGY THAT IS DOMINATING OVER YOUR BODY, SHOULD BECOME EASI-

ER AND EASIER, AND THIS WILL FOR SURE CONTRIBUTE TO THE CREATION OF THE POWERFUL BODY AND POWERFUL SOUL, WHICH CAN'T BE HARMED BY ANY EVIL."

When there are sudden "ATARI" situations, the ability of an adequate reaction is accomplished only with the long and thorough self-defensive training. These are the situations when you do not have enough time for the fear, and to which you have to react instantly, reflexively applying an adequate defensive action. If a sudden burst of fear occurs, it will suddenly go away too, as soon as you apply the first self-defensive technique. Anyway, you must have on your mind the fact that the fear, which your attacker is experiencing, is incomparably more intensive than yours is. Therefore - REACT!!!

4) THE TACTICAL INTRODUCTION TO A FIGHT

Although the tactical introduction to a fight lasts only for a couple of seconds before the close physical contact, the process of starting the fight is of the outmost importance if we are faced with an untrained opponent. In most "street fights" the winner is known even then, so the "layman's" concept of an attack comes down to the introduction of the first strike or grasp, on which, according to him, everything depends on. Guided by an aggressive impulse, an untrained attacker, according to the rule, acts uniformly, stiffly and roughly, and within the minimal period of time, the level of his concentration, will and caution would drastically drop down. An efficient self-defense should take an advantage of these factors. With the well thought out tactical introduction to the fight, you will take over the initiative, and your opponent won't be even aware of it.

The Japanese martial arts theory defines this situation as "YOI NO KISEN" - the spirit of readiness - the concentration of your will and mind on the opponent as the introduction to an action, and it points out the three segments that ought to be taken into the consideration: distance,

the correct use of eyes (directed look) and the imposition of the chosen tactics. Distance, or "MAAI", understands the establishment and the control of the safe length between oneself and the opponent in the psychological and the physical sense. This means that the distance is considered in the comparison to the assessed intention and the existing distance in the comparison to the body (and a weapon), while at the same time one is perceiving the conditions suitable both for the defense and the attack. The correct use of eyes or the directed look - "ME NO TSUKE" - also has the complex meaning (e.g. from the close distance recognition of the total opponent's activity and the recognition of the relevant indicators, to the provocation of the specific psychological and physical reactions of our opponent). Imposition of the tactic means the

creation of the concrete conditions, which are ensuring the victory when one brings an opponent to the most unpleasant state, or to the confused, disoriented and blundering state. When working out the TACTICAL INTRODUCTION TO THE FIGHT for the needs of KYOKUSHINJUTSU, I mostly relayed on an ancient oriental martial doctrines of SUN TZU and MIYAMOTO MUSASHI, choosing few alternative solutions which have been checked and proved in practice.

A) TO SCARE AN OPPONENT

If you assess or feel that your opponent, just before an attack, is undecided or insecure, you have to scare him. This is accomplished with the application of the concrete self-defensive stance, and with the strong martial yell, KIAI, which should represent your unhesitating spirit. In that moment, you'll have to look deterring, clearly showing your opponent that you have the knowledge of martial arts. Your piercing eyes must be fixed on the opponent's eyes, your forehead must be frowned, and the look of your face must be strict and energetic. Distance between you and your enemy must be shortened so it would be adequate for the application of the self-defensive technique.

This tactic can be especially useful when there are sudden ATARI situations. Your self-defensive stances, with the strong yell, will at the same time stabilize your own self-confidence and disturb the mental concept of your opponent. In the case that you didn't scare the opponent, you can still be sure that he won't feel all the same, and his attack, because of this, will be stopped for a moment, which will be your "psychic second" for taking an active defense. The examples, which are showing the efficiency of this tactics, are numerous.

B) TO ANGER AN OPPONENT

In the situations when your opponent is postponing his close attack because of the unpleasant position of his body in regard to you, or because of some physical obstacle or some other reason that is disturbing his concept, you will have to make him angry. You can do that with some adequate insulting word or gesture, which will hurt his emotions, and which would unconsciously drive him towards the careless action. Your eyes should be energetic and fixed upon the opponent's eyes, while your face must be mocking. Distance between you and your opponent must be long and safe for accepting the passive defense. MUSASHI advises, "In every situation, one can upset, throw out of (the mental) balance or anger one's opponent. So, take over the advantage when your opponent is disturbed, and don't give him time for a break."

The example that represents the usability of this tactics, can be explained with the following situation which one of my students experienced: Being exposed to the attack of the opponent who was very superior and dangerous, my student decided to move away from that place, but since the attacker was very persistent, he continued to persecute my student for some hundred meters. Realizing that the attacker is catching up with him, my student stopped behind a two meters wide puddle, which his pursuer had to either cross over, or go around it. Therefore, when the attacker stopped too, my student spat him. The attacker got so mad that

he went over the puddle, unconsciously taking care not to fall down or dirty his shoes. The cost of his carelessness made him to be defeated.

C) TO CALM DOWN ("TO PUT TO SLEEP") AN OPPONENT

The psychopathic attackers who assess that they are dominant and superior in regard to their chosen victims, have a need for dragging out the close attack. Such opponent is in advance rejoicing his supposed easy victory, or he is just enjoying himself in psychically molesting you before he starts physically hurting you. When he finally makes a decision to start the action, he will do that in a theatrical, self-confident and a slow way, with the intention to humiliate you even with the manner of his attack (e.g. "I can even beat you with my left hand").

If you have such an opponent before yourself, you will have to "put to sleep his vanity" in such a way that he wishes it, and you will have to do this especially at the moment of his attack. "An opponent should be brought into the state of feeling bored, so he would get a picture that you are subordinated in comparison to him," advises MUSASHI. With the slow tactical withdraw, or with moving around some suitable physical obstacle (tables in a restaurant, parked cars, etc.), do your best in dragging out the situation as long as it is possible. "With your modesty, wake up his arrogance. Exhaust him with the retreat," says SUN TZU. The more you drag out the situation, the more your opponent will start getting careless, so in this way you will create the suitable tactical conditions for taking over the efficient self-defense.

This type of an opponent don't look directly. Avoid the meeting of your eyes and just follow his figure. Distance should vary, and it should be strictly controlled, and as SUN TZU recommends, "When you are close, try to make an impression as if you are far away. When you are far away, try to make an impression as if you are close." No matter how the opponent looks dangerous, his carelessness should represent the chance for your victory.

D) TO DECEIVE YOUR OPPONENT

The tactics of deceiving your opponent I especially recommend in the method of KYOKUSHINJUTSU. The experience showed that this kind of approach was very efficient in the most "real fights" with the aggressive attackers, no matter if the ATARI situation was sudden or not. Under the term deceive I mean that you should bring your opponent into the state of wrong belief about your self-defensive capabilities and readiness to attack efficiently. Just before the attack, and especially during the attack itself, you will have to make an impression as if you are inferior and helpless. With this kind of behavior, you will convince an opponent that he is the winner, and this would make him act recklessly and carelessly. Accept the attack passively, and then react quickly and forcefully.

For the successful application of this tactics, you will have to be well trained. SUN TZU stresses, "If you wish to play a coward in order to uncover your enemy, first of all you will have to be very brave, because only in that way you can play the fearful person. If you wish to imitate the weakness so you would provoke your opponent's arrogance, first of all you would have to be very strong, because only in such a case you can successfully play the part of the weakling person." The correct use of eyes is also a very important factor in deceiving your opponent. I recommend an ancient SAMURAI principle "ENZANNO MECUKE", which means that you should look at your opponent as if he is a distant spot on the far away mountain, which means that you should fully perceive your opponent by looking "through him." Also, distance should be harmonized with the tactics. I recommend that you, just before accepting the attack, step forward towards your opponent. You should do this in such a way that it looks as if it is the reflection of your weakness and inexperience. With your looks and your complete behavior, you must not show that you are ready to give resistance. When your opponent finds out that you have martial arts knowledge, it would be too late for him. Even if you fail to apply a grasp, for what so ever reason, the attacker will be confused, and he will panic. This will give you a new chance for the application of another

action, but this time you can do it from the more suitable position, imposing the fighting situation.

E) TO SURPRISE AN OPPONENT

Every thought out tactics of the fight in its basis comes down to surprising an opponent. In this case, we will consider a factor of surprise in general, as single tactics. Military theory emphasizes, "THE FACTOR OF SURPRISE IS HALF OF THE VICTORY." The same rule can be applied on the individual conflicts, and especially on the conflicts when one is faced with the untrained aggressive attacker who is after all, not hard surprising. MIYAMOTO MUSASHI suggests, "When an opponent is expecting from you a mountain, give him a sea, and if he expects sea, give him a mountain. Surprise people - that's the teaching of my doctrine." Further, he says, "You have to do something suddenly, something that your opponent is not expecting, and then use his fear and win."

The tactical element of surprise has to achieve numerous effects. It has to confuse, disorient and scare your attacker in such a way that his action is suddenly stopped. This would give you a chance to take over the initiative in the fight. It is very important that your counteraction is applied right after the surprise, because you should not allow your opponent to compose himself. MUSASHI gives the following specific example, "When your opponent approaches you because of the attack, you have to withdraw yourself in a such a way that it looks as if you are running away. Then, you have to suddenly turn yourself back, and overcome him very quickly."

This factor is especially fully expressed in the sudden ATARI situations when one "reacts with surprise to the surprise". For example, in the case of the (unsuspected) sudden attack, one should squat or kneel down on one knee, and from such position one should apply a defensive action, or for instance when an opponent attacks with the wide forward grasp, one has to turn one's back and from that position one has to

conduct a counter-offensive action. These tactical moves at the first glance look illogical, but for sure, they will confuse and for a while stop an attacker. In addition, they will help one to prepare the conditions for an adequate application of self-defensive technique. The maneuver of surprise should be constantly practiced.

CORRECTLY ASSESSED AND ADEQUATELY CONDUCTED TACTICAL INTRODUCTION TO THE FIGHT SHOULD BE AN INTRODUCTION TO A VICTORY. I'll conclude this theme by quoting SUN TZU: "Therefore, the ones who are in a skilled way educating opponent's moves, will create the conditions (in the original version: the formations) which their opponents would follow for sure, while offering the things that their opponents would accept for sure. They are luring the opponents with their good looks for the victory by waiting in an ambush."

5) THE TACTICS OF THE CLOSE APPLICATION OF THE SELF-DEFENSIVE TECHNIQUE

SUN TZU emphasizes, "INVINCIBILITY IS A MATTER OF DEFENSE, VULNERABILITY IS A MATTER OF AN ATTACK." So, believe in your own efficiency and the power of your self-defensive technique. Believe in the fact that all features of the "layman" aggressive attack (because of the way that they really are), are offering an ideal chance for your self-defensive action, which you can successfully conduct to the end.

With the well thought out accepting of the close fight, or with the active imposition of the fighting conditions of the close fight, you are doing just the thing that your opponent wishes you the most, while at the same time he is not aware of the fact that you are taking over the initiative, in the tactical sense. According to KYOKUSHIJUTSU method, acceptance or imposition of "KUMI UCHI"⁴⁸ position has only one goal, which is that your first physical contact with an opponent ought to be his "grasp". With this, you are putting him into position in which he

has to use both of his hands, and when you are faced with an untrained opponent this is happening almost reflexively. To be specific, you can ACCEPT "the grasp position" if the opponent is all ready on his way to attack you with the technique of seizing. You can PROVOKE it by catching your opponent during his "psychological pause", when he is not doing anything. With such action, you are putting him into a position that he has to react with a grasp over your grasp. And finally, you can EXTORT such position when your opponent is attacking you with the strike to which you will have to respond by stopping (blocking) the strike with your grasp, and by forcing him to unconsciously adjust himself to your tactics. Practicing the technical realization of the "seizing position" should be the compulsory part of a regular training.

At that very moment when you physically feel that the grasp is established, from the manifested defensibility and illusory yielding, you have to apply a quick powerful and strong counteroffensive action, fully conducting some of the adequate and spontaneously chosen variation of KYOKUSHINJUTSU technique. All techniques foreseen for the close fighting application are explained in details in the THIRD, FOURTH AND FIFTH CHAPTER of this book.

The moment of the immediate realization of the self-defensive process, the Japanese martial theory defines with the term "SEN", which means the automatic application of an adequate technical solution as an answer to the started attack. According to the interpretation of the great Japanese master, NISHIYAMA, "SEN" means, "The exact understanding of an opponent's moves, and according to them, the conscious application of the most appropriate technique. Both parts of this process (the evaluation and the reaction) are conducted as one sole act which looks like a reflexive action to the observer who is standing by." NISHIYAMA further says, "The characteristic of the martial art is the creation of the follower's self-confidence, which means that one's mind (in the crucial moment) will react immediately, and one wouldn't have to "think" what should one do." I must stress that in the fight between the

trained opponents, who are the masters of art, the state of "SEN" is mutual, and therefore a very complex and refine process. However, this is not the case when we have a trained fighter against the "layman", where "SEN" considers one-sided, self-defensive ability of the adequate automatic reaction as a factor on which the power of art is based on.

6) THE TACTICAL RECOGNITION OF THE OUTCOME OF THE "REAL FIGHT"

You are trained to win. In the fight between the experienced rivals, who have the knowledge of the martial arts, the victory or defeat is unavoidable, so fighters do not burden themselves with the outcome of the situation because they are both aware of the fact that the better one will win. Nevertheless, in the self-defensive martial arts, which are based on the study of the fight against an untrained opponent, the victory is understood. After all, that is the reason you are practicing the art.

According to the basic philosophical idea of BUDO art of JU JUTSU, the synonym for the greatest victory is considered to be the avoidance of the conflict, the victory without the fight, for which we should all long for. The modern Japanese masters, emphasize, "If the fight has started, one has to win, but the fight should not be the goal. The warrior art is the art of peace, and the art of peace is the hardest. One should win without the fight." Unfortunately, the reality is hardly paying any attention to the philosophical principles - then again, it would not be the reality. The extreme situations, in which one is without one's own fault being exposed to the attacks of aggressive individuals, are starting to exist in our every day life. You can solve these problems only with the senseless physical conflicts, from which you must come out as a winner, whether you like it or not, in order not to become the victim of someone's pathological violence.

The specific psychophysical state, typical for the ending of the fighting process, the Japanese theory of martial arts defines with the term "ZANSHIN". That is the moment when the body and the soul are coming back to the normal state that existed before the fight, with the parallel conscious recognition of the conducted fighting outcome of the action. "ZANSHIN", according to the rule, defines the victory and the behavior in the victory as a complex process that unites cautious relaxation, silent meditation, the spontaneous analysis of the just conducted fight and the ethical relation towards the defeated opponent. The achieved victory against the aggressive attacker in a "real fight" can be resolved in a few ways, and each way demands a special approach.

The first possibility is that an opponent, becoming aware of your capabilities and the knowledge of martial arts, gives up the attack and runs away before an immediate actual physical contact. In such case, the outcome of the conflict is an ideal, or in other words, this is the victory without the fight. Do not chase this opponent because with that kind of gesture you would just postpone that senseless situation, and besides this you are not prepared and trained for that. Keep your fighting concentration till you conclude that you are safe. After that, slow down your breathing and continue walking, as if nothing has happened.

The second possibility could turn out to be that the attacker, during your self-defensive action, recognizes that he is in trouble and that he wants to give up, pleading you not to hurt him. Such an attacker treat with compassion and dignity. Strongly push him away, and order him to leave. Your behavior must be the same as in the first case with one more additional thing, which is that you have to be more careful because the attacker can change his mind and start again the attack. Avoid the verbal contact (discussion - excuses - explanations) and by any means, don't allow the defeated attacker to approach you. If he starts approaching you for what so ever reason, this is the sure sign that the fight will start again.

The third possibility could be that you, with the successfully conducted self-defensive action, establish the control over an attacker by holding him in the lock position. This is a very delicate situation because you have to decide whether or not to finish off an opponent, and this belongs to the field of the ethics and the psychological assessment of an opponent. If you have any doubts, I recommend that you tighten the lock to the end, causing him enormous pain, or even breaking of his arm. After that, with the fast move go away from him. The possibility that the hurt attacker would go on with the attack is minimal, but still, you have to be fully concentrated and careful. End the fight as in the previous two cases, and energetically order your opponent to leave without any conversation, or simply you can withdraw yourself. I must stress that it is unethical and unnecessary to finish off your opponent who is not endangering you any more. Besides this, you must be aware that with such a gesture, no matter what was the attacker's motive, you would also experience the hand of a law.

Finally, the fourth possibility is that you overcome the attacker with the application of the complete self-defensive action, using the finishing strike. If you learnt it well, and if you know how to apply it correctly, you will for sure severely hurt or kill your attacker. This fact you must always have in mind, strictly taking care that you use it only in the case of total necessity and justification. These situations really must be extreme, for example, if you are in the fight with the brutal opponent who is seriously endangering your life, or if you have an attacker, whom you have all ready beaten and let him go, but who wants to attack you again, forcing you to use the uncompromising defense. To the seriously hurt opponent you should, if you can, apply the First aid⁴⁹, or enable the emergency medical team to come. Also, I advise you to go to the first police station to report what happened, no matter what was the outcome of the incident.

Anyway, your behavior in the victory must be rational and calm. There is no place for the triumphal behavior and thrilled mood. The

circumstance which you solved successfully, but which was from the very beginning senseless, cannot be treated as a success worth self-praising. Behave dispassionately, as if this is all happening to someone else. After all, you were not the one that won - it is the art.

Although martial theory a priori treats "ZANSHIN" as a behavior in the victory, the experience of the "real fights" and the research results showed that it is necessary to prepare the candidates, who are practicing the martial arts, for the adequate behavior after the suffered defeat. All of us more or less know how to behave in the victory, but this is not the case when we are faced with the defeat. In defeat, our behavior has different shapes, it varies from the feeling of shame and personal disappointment, from the panicking fear that our aggressive attacker is going to torture us, to the "reconciliation with one's own fate" and to the passive waiting of the unknown. It is very important to prepare the people for the rational behavior in the situation of defeat. I call this "ZANSHIN OF DEFEAT", the psychological and physical readiness for fixing the lost fighting situation.

Numerous unpredictable situations can contribute to the defeat in "the real fight". For instance, a completely sudden and very fast "ATARI" situation can occur with which would great masters have a rough time in solving it. Besides this, a mistake like an inadequate assessment and wrongly applied self-defensive tactic can happen to anyone, no matter what is one's level of the knowledge and experience. Even in defeat, your basic advantage would be your martial training, and if nothing else, then at least you can apply the knowledge of falling down, which you learnt during your practice, or you could reflexively avoid or amortize the received strike, which could fully help you lower the risk of being knocked out during the first sally. But, this is not enough because if you are conscious, the fight will not be over neither for your attacker nor for you. You must focus on the problem of how to protect yourself from the total defeat.

The solution lies in knowing the behavior of the aggressive attacker. All aggressive attackers, no matter whether they are psychopaths or relatively normal people, which are experiencing the aggressive impulse as the result of the instantaneous "narrow state of mind", act identically the same towards their subdued victims. Their actions are stereotyped and predictable because they are guided by an aggressive impulse, and not by the rational decision-making. According to the rule, the aggressive attacker is starting to feel as a victor at the moment when he knocks down the victim, or when "the first blood falls". He is not even trying to find out how serious the wound is, and just the fact that he subdued the victim is enough for him to bring him into the state of "victorious euphoria", when the aggressive impulse starts changing its expressed shape. At that moment, the attacker starts the process of the psychological mistreat of the victim by insulting, harassing and threatening him. The more scared and helpless the victim is, the stronger is the need for the mistreat of the victim. During this mental "self-satisfaction", the aggressive impulse reaches its climax point, and the attacker moves to the final phase of molesting and finishing off the victim. For all this time, he is euphoric and focused only on the need of hurting the victim as much as possible. He is nervously walking around the victim, trying to apply as many strikes and kicks as possible, not paying any attention to where he is striking. He usually applies these strikes in series, frequently pausing, in order to rest himself. While molesting the victim, an aggressive attacker is starting to be careless because he is not looking at the victim as the potential danger anymore. He is starting to treat the victim strictly as an object which is there because of his pathological needs. HIS CARELESSNESS SHOULD BE YOUR CHANCE.

So, when you see that you are subdued (with a strike, or with the throw), focus yourself on the patient waiting upon the condition that would be good for getting out of that situation. Wait for the right moment in order to apply the sure strike that would help you run away. If you start to feel the fear, remember the fact that you will be anyway exposed to the

mistreat, so make an unyielding decision concerning the attack. YOU CAN FREELY COUNT ON THE CARELESSNESS OF THE ATTACKER. I recommend that you wait for the moment when the attacker gets into the phase of psychological mistreat. Then, start the conversation with him, apologizing or flattering him (the aggressive attackers like to be flattered). If the attacker allows you to get up, choose the right moment when he approaches you, and then strike him with your elbow directly to the jaw (elbow strike belongs to the basic KYOKUSH-INJUTSU techniques). The second possibility is the phase when the attacker decides to molest you. Watch out for the position when he is out of the step, and then hit him hard straight into the genitals and then roll yourself to the side. (This maneuver is frequently practiced during KYOKUSHINJUTSU practice). Focus yourself only on one strike to which you will put all your will and energy. This strike has to enable you to run away before all. Even if you manage to knock down your opponent, do not continue the fight but go from that place as far as possible. Rein every possible vengeful or aggressive impulse, and be happy because you came out of the defeat with the minimal consequences.

The experienced defeat will for sure make you later think about that incident. Be honest to yourself and try objectively to analyze the complete conflict, while searching for the real reason that led to this negative outcome. Finally, from the defeat, you can learn a lot about yourself and about your opponents. In any case, this can be your stimulus for the further practicing of martial arts.

THE ETHICAL AND THE CRIMINAL LAW ASPECTS IN THE USE OF THE ART OF KYOKUSHINJUTSU APPLIED IN THE "REAL FIGHT"

1) THE ETHICAL ASPECT

The martial arts history of the Far East is clearly pointing out to the centuries old dominant influence of Buddhism and Ch'an, that is, Zen philosophy, whose teachings are accepted as the mental improvement of all martial arts. The unbreakable bond between the art and philosophy contributed to the high ethical criteria in becoming the basic prerequisite of the technical upgrading. This aspect is especially emphasized in BUDO art of JU JUTSU, which is by its philosophical definition created as the art of the non-violent self-defense, in which the priority is given to the concern of the opponent's physical integrity.

In the theory of the modern ways of JU JUTSU, the ethical aspect is even more lifted to the higher level, since we must have in mind that the whole accent of the martial training is put on the development of an individual personality, while the tactical and martial components are pushed to the second place. This especially came to the surface in differentiation of the semantic approach towards the art and in the strict division of the sportive and self-defensive aspects. JU JUTSU ways, which transformed themselves into the modern sports of JUDO and partially AIKIDO, accepted the sportive rules, with which their martial essence was fully exceeded. An ancient warrior ethic in its improved shape was kept only in the self-defensive concept, in which remained a dominant aspect of the real usability of the art.

Although the modern theory of self-defense all over the world defines JU JUTSU as, "The shape of the merciless fight, in which one should never allow the attacker or an opponent to strike back or to restart the fight," the kindness and the ethic of JU JUTSU masters was never questi-

oned. This fact was guaranteed in the numerous occasions, which are to the maximum removing every possible danger of the misuse of art. First of all, the psychological profile of the candidate, who made a decision to practice the defensive martial art, speaks for itself. According to the rule, the experience showed that these people do not tend to have an eccentric behavior, and that they, before they started to practice martial arts, had a very high level of the basic upbringing and developed elementary ethical principles. Besides this, the martial training is a relatively long methodological process that permits the instructors the possibility to constantly follow and positively influence the candidates that they are training. With the observation of the candidates' interpersonal behavior towards the others during the practice, the instructors can timely notice and react in the case of any possible deviant behavior. Having this in mind, the instructors have the obligation to focus their intention on the psychological and moral characteristics of their students, so they would expel the ones that are showing any signs of the possible misuse of the learnt martial skills. This is happening very rarely because the people who have the natural aggressive behavior do not sign up for this kind of art, or if they do so, they give up during the first phase of the training.

KYOKUSHIJUTSU method gives a special significance to making the right choice, that is, to following and upbringing the potential candidates, only accepting the ones who have individual psychological characteristics, which guarantee the high ethical criteria. I must stress again that this method is intended only for the application in the "real fight", and when compared to the other popular self-defensive methods whose goal lie on the passive defense during the elimination of the opponent's attacks, this method puts the accent on the strong uncompromising counter-attack, which fully overpowers one's opponent. As an improved art, KYOKUSHIJUTSU will for sure be a powerful and efficient self-defensive "weapon" whose practical value must not be accessible to every person. Luckily, it is impossible to learn any martial art from the book, and this means that all candidates that are interested in this will be directed to the qualified JU JUTSU instructors who will for sure know

how to impose an adequate ethical criteria. These criteria, which stood for centuries, can still be applied today, and they are based on some ethical imperatives that would be explained in the further text.

A) "DON'T MISUSE THE ART!"

Under this ethical imperative, I understand a ban of the art misuse in the widest sense. To be more specific, even an act of provoking or the conscious assent on the situation that would lead to the need of using the art would be considered as the misuse. I must stress that the modern theory of self-defense treats the ancient philosophical clause of JU (non-violent avoidance of an opponents' attacks) in the much wider sense, that is, it treats it as the "the complete avoidance of the conflictive and aggressive situations." We must have this in mind when we are dealing with the method of KYOKUSHINJUTSU because it is based on the extremely dangerous martial techniques, which can result, if they are misused, with tragic outcomes. Therefore, you must think about the ethical use of the art before you bring yourself to the situation of the "real fight". If you were the one that caused the situation, or if you were the one that in any way contributed to its cause, you will misuse the art, and you will be responsible for all further consequences. BECAUSE OF THIS, YOU MUST WISELY AVOID THE SITUATIONS THAT LEAD TOWARDS THE CONFLICT.

B) "DON'T PROFANE THE ART!"

Under this, I mean that you should not use the art against the inappropriate opponent. Weak and helpless opponent, no matter what the situation is or no matter that the motive is, cannot seriously endanger you, so you can solve this problem without the use of your martial skills. Accept the fight only if you have before you an equal or better opponent, because otherwise you will be morally defeated even before the start of

the fight. DO NOT PROFANE THE ART BY APPLYING IT TOWARDS THE OPPONENTS WHO DO NOT DESERVE IT.

C) "NEVER ATTACK"

You chose to practice a self-defensive martial art that has a motto, "WHEN THERE IS NO ATTACK - THERE IS NO USE OF THE ART". Therefore, you must never take over the role and the moral responsibility of your attacker. Even if you decide to apply the tactics of "imposing the fighting situation", it must be done at the moment when an opponent's attack started, and it must never be turned into your offensive action. THE POWER AND ETHICS OF YOUR ART MUST BE BASED ON THE PATIENT WAITING OF THE OPPONENT'S ATTACK.

D) "DON'T HURT YOUR OPPONENT IF IT'S NOT NECESSARY!"

This ethical imperative was especially emphasized in the theoretical works of all great JU JUTSU masters. Sokaku Takeda says, "THE CONTROL OF AN OPPONENT, WITHOUT HIS INJURY, IS DESIRABLE". Jigoro Kano alleviates this statement by saying, "IT IS NOT NECESSARY TO HURT THE OPPONENT IN ORDER TO DEFEAT HIM". And finally, Morihei Ueshiba idealizes this ethical dilemma with his philosophical conclusion, "HURTING AN OPPONENT MEANS THAT YOU ARE HURTING YOURSELF." Well, in any case, you must be aware of the art's power, so therefore, your moral greatness must express itself in the human relation towards the overpowered opponent. Because of this I advise the following, WHEN AN OPPONENT IMPOSES HIMSELF ON YOU BECAUSE OF THE SOMEBODY ELSE'S WILL, OR BECAUSE OF THE CONCURRENCE OF THE EVENTS, DEFEAT HIM IN THE WAY WORTHY OF THE MASTER'S TITLE THAT YOU ARE CARRYING WI-

THOUT HARMING HIS HEALTH OR PRIDE. WHEN AN OPPONENT IMPOSES HIMSELF WITH HIS WILL, DEFEAT HIM IN SUCH A WAY THAT YOU DO NOT ENDANGER HIS LIFE. MAYBE HE WOULD COME OUT OF THE DEFEAT MUCH WISER.

E) DON'T WISH FOR THE EVIL
EVEN IF YOU ARE FORCED TO APPLY IT

THE EXTREME FIGHTING SITUATIONS in which the dangerous and aggressive attacker is seriously threatening to endanger your life and body by putting you in the position to apply all of the available means of defense will FREE YOU FROM ANY ETHICAL DILEMMA. The complete moral responsibility for any possible consequences that come after, your opponent will fully bear with the act of such attack. Even then, when you are forced to use the brutal measures of self-defense, your counteraction must not be the matter of your wish and the emotional thrill, but it must be the necessary need in which you are aware of the fact that this is the only way for you to free yourself from the evil, which is seriously threatening you. IF THE FOLLOWING CONSEQUENCES DO NOT TURN OUT TO BE THE RESULT OF YOUR EMOTIONS, BUT THEY TURN OUT TO BE THE OBJECTIVE NECESSITY, YOUR MORALITY WILL NOT BE EVER QUESTIONED.

2) THE CRIMINAL LAW ASPECT

As for the CRIMINAL LAW ASPECT, the followers of JU JUT-SU art would have a full criminal law protection if they follow, from the beginning to the end, the ethical principles in case that there are any negative consequences which would possibly happen to the attacker. The law theory and the positive legislature in every country are, before all, interceding for the integrity protection of an attacked side, so this is precisely defined with the criminal law institution called THE NECESSITY DEFENSE. When dealing with this problem, I will use the Criminal Law of Federal Republic of Yugoslavia, which is fully harmonized with the world's law criteria:

Article 9. OF THE CRIMINAL LAW OF FEDERAL REPUBLIC OF YUGOSLAVIA precisely defines the institute of NECESSITY DEFENSE through three paragraphs:

- (1) The criminal act done in necessity defense is not a criminal act.
- (2) Necessity defense is a defense that is indispensably needed so a doer would repulse from oneself or somebody else a simultaneous unlawful attack.
- (3) The doer that exceeded the boundaries of the necessary defense can be punished with indulgence, and if he exceeded such boundaries because of the extremely strong excitation and shock caused because of the attack, he could be freed from the punishment.

According to the lawmakers and according to the statements given by the criminal law experts, THE NECESSITY DEFENSE is the basis that excludes the criminal liability, and treats such done act as the unlawful act. For such a defense, two continuous elements are needed, THE ATTACK AND THE DEFENSE (RESISTING THE ATTACK), which must fulfill the determined conditions in order for such an act to be conducted in the NECESSITY DEFENSE.

a) AN ATTACK

An ATTACK understands the doing of the man (an attacker), which creates a threatening danger to the other human being, where some social value, lawfully protected, will be offended. Every unlawful (criminal) act against every property protected by the criminal law can be defended with the NECESSITY DEFENSE, therefore the objects of the attacks could be numerous (life, physical and psychic integrity, freedom, property, honor, etc.), only under the conditions that the used means and resources for refusing the attack were indispensably needed for the successful rejecting of the attack. THE ATTACK MUST BE UNLAWFUL (criminal), that is, it must be objectively in the opposition with the lawful rules, and this means that every attack can be treated in such a way when it comes to the somebody else's lawful goods, which the attacked person is not obliged to suffer. THE ATTACK MUST BE IN PARALLEL WITH THE DEFENSE. Contemporaneousness of the attack and defense exists in cases when the attack is just ahead, if it already started or if it is still occurring. It is also considered that the contemporaneousness exists in cases in which the attacker is still not focused on hurting the certain object, but because of the formerly conducted action, it could be objectively assessed that the immediate action is going to occur, in which the attacked object would be hurt. (e.g.: The attacker is persecuting the victim in order to hurt it). THE ATTACK MUST NOT BE PROVOKED, so therefore, there is no right for calling upon the NECESSITY DEFENSE in the case if the attacked person deliberately provoked the attack so he would, in so called "necessity defense" cause an injury or damage of assets to the provoked individual. (I must stress that the tactical variant of "ANGERING AN OPPONENT" considers that the attack has already started and that such situation is not taken into the consideration with this item). Finally, the ATTACK MUST BE REAL, or in other words, it must have been objectively undertaken and exposed to a real and serious danger.

b) DEFENSE (REPULSING THE ATTACK)

The right of the attacked person for the NECESSITY DEFENSE is conditioned with the existence of the contemporaneous unlawful attack, which is directly endangering ones lawful assets, so therefore, because of it the attacked person is not obliged to retreat before the attack, but just on the contrary, having the right of defending ones own lawful assets, the person is authorized to apply the simultaneous attack on the attacker's lawful assets in order to disable the existing unlawful attack. The law also permits the possibility of the NECESSITY DEFENSE TO THE THIRD PARTY BENEFICIARY, which is exposed to the simultaneous unlawful attack (so-called "necessity help"). THE REPULSE OF THE ATTACK must also fulfill certain conditions in order to be considered as the defense in the sense of the NECESSITY DEFENSE. First of all, DEFENSE MUST RESULT WITH THE CRIMINAL ACT WHICH IS CARRIED OUT (assault and battery or attacker's death) in order not to consider such a criminal act as a criminal act in the sense of the NECESSITY DEFENSE. (I must stress that the fighting situations which are finished without causing the physical consequences for the attacker are not treated with the criminal law, so because of it the theory of self-defensive martial arts insists on surmounting an opponent without causing him injuries). Further on, DEFENSE MUST BE STRICTLY FOCUSED ON THE ATTACKER, that is on his life and body, and it must be accomplished through some active action of the defender. (Comment: Which is already considered with the application of the art of JU JUTSU itself). Finally, DEFENSE MUST BE INDISPENSABLY NECESSARY for the repulse of the opponent's attack. Therefore, it must be INDISPENSABLE in order to be treated as NECESSITY DEFENSE because the attack could not be eliminated in any other way. Besides this, a PROPORTION must exist between the value of the protective assets of the attacked individual and the attacker's assets that are hurt or endangered during the repulse of the attack. (Example: You cannot kill a person that just pushed you or just because he approached

you in order to give you a slap on your face). Therefore, a proportion must exist between the defense and the attack, that is, there must be a proportion in intensity. Only if such proportion exists, that is if the reply to the attack was neither stronger nor more severe during the repulse and the mitigation, such defense could be treated as the INDISPENSABLE NECESSITY DEFENSE.

Having this in mind, the situations in which the defense is not proportional with the attack that was carried out, could cause factual state that leads to the qualification of the ENCROACHMENT OF LIMITS OF THE NECESSITY DEFENSE. For the criminal offense, conducted in the encroachment of necessity defense, or to be more specific, when the intensity of defense was not conducted in the equal proportion to the attack's intensity, the doer could be punished in more lenient way, or released from the punishment in the cases when the encroachment was caused because of the strong irritations or shock caused by the attack.

With the comparative recognition of the ETHICAL AND CRIMINAL LAW aspects in the use of the self-defensive martial arts in the real situations, we can say that the ethical norms are more complex than the law norms. With the strict respect of ethical norms, you will create such conditions in which your self-defense would not take a shape of the unlawful act, that is, your conflict with the attacker would not grow into the conflict with the law.

THE INTENT OF KYOKUSHINJUTSU METHOD

The method of KYOKUSHINJUTSU is primarily intended for the members of the security services, that is, for the army and the police special forces, which are practicing the martial arts because of their professional reasons. The so far experience showed that this method fulfills its basic goal, which is EASY AND FAST LEARNING OF SELF-DEFENSE. To be concrete, KYOKUSHINJUTSU gives a series of absolutely applicable and in the practice checked techniques of strikes and grasps, which could be easily learnt and even more easily retained. Besides this, the method fits, without any problem, into the formerly learnt martial knowledge and the experience, so therefore it could be practiced both as the basic and as the additional program in surmounting the art of self-defense.

The second category of individuals for which this method is also intended are the followers of the martial arts which are based strictly on the techniques of strikes, such as KARATE, TAEKWONDO, KICK-BOX and etc. To them, KYOKUSHINJUTSU offers the possibility of overcoming the problem of the one-sidedly applied martial techniques, and it gives the most efficient tactical solutions for resolving hopeless "clinch" situations that are very often happening in the conditions of "the real fight". Having in mind that this method is working out the throws and the locks that are in the most adequate way linked to the standard technique of strikes, it would fully complete their martial preparation for the real conditions, and it would lift their self-defensive ability to the higher level.

The third category are the followers of JUDO and AIKIDO (that is other followers of arts which are based on the techniques of seize and throw) to whom KYOKUSHINJUTSU offers the possibility of the most efficient solving of the problematic situations in the "real fight", which appears because of the various reasons when the intended grasp doesn't

succeed, so the fight turns into the uncontrolled "street fight". Simply, with the practice of the planned KARATE strikes, which are easily upgraded to almost all JUDO and AIKIDO catches, a very objective possibilities are created for the absolute taking over the fighting initiative and the efficient victory. Besides this, with the periodical, but the long-termed practice of TAMESHIWARI technique, one gets a diapason of seriously forcible strikes, with which the lacks of the mentioned arts could be complemented. Although JUDO and AIKIDO derived from the ancient JU JUTSU ways, dangerous techniques of strikes from them were either excluded or completely neglected. From JUDO, the strikes were ejected, and the minimal number which remained is self-defensive program of GOSHIN JUTSU is rarely and optionally practiced, so from the aspect of usability it lost its meaning. The strikes in AIKIDO technique were basically kept, but their usability in the formal way of practice is brought to the level of absurdity, treating them only as the demonstrational actions of marking. Because of this, by forcing the strikes whose forcefulness is improved by TAMESHIWARI technique, KYOKUSHINJUTSU is offering a solution that strikes, which are used in these arts, take the shape of all characteristics of the real and serious ATEMI WAZA action.

The VETERANS OF MARTIAL ARTS, who because of the numerous reasons (such as age, neglected limberness, overweight, weak conditions and physical strength) had to give up their basic martial arts, belong to the fourth category. To them, KYOKUSHINJUTSU can become a self-defensive recreation that makes sense, and it will keep them active for a long time in the world of martial arts.

The fifth category is reserved for the candidates who from the very start decided to practice JU JUTSU art on the long-term means as their basic way of fighting, choosing KYOKUSHINJUTSU, among many other methods, as a new approach towards the practice of the efficient self-defense. The precisely worked out program of training is intended for exactly this category of individuals, and it will methodologically lift

them from the level of student to the level of high ranking mastership if they practice it regularly and diligently.

AT THE END, I AM ESPECIALLY STRESSING THAT I DO NOT RECOMMEND TO THE PRE-SCHOOL AND SCHOOL CHILDREN TO PRACTICE THE ART BY FOLLOWING THE METHOD OF KYOKUSHINJUTSU. The instructors are especially forbidden to conduct the training with children because it is hazardous to teach the children of how to apply brutal shapes of fights and self-defense. Besides this, the efficiency of the method is based, among the other things, upon the imposed perfecting of TAMESHIWARAI technique, which means that an individual is constantly being exposed to the risks of being injured during the practice, and therefore, we must not expose our children to such things, no matter what is the justification. The instructors have the duty to direct such candidates and their parents to some other appropriate martial arts clubs which have more the character of sports and recreation, and which are specially created for the work with children.

Chapter 3

THE BASIC FORMS OF KYOKUSHINJUTSU

THE BASIC FORMS OF KYOKUSHINJUTSU

Within the level of the BASIC FORMS, an individual learns how to self-defensively respond to SIX BASIC MARTIAL POSITIONS, in which the ATTACK HAS BEEN DONE WITH THE APPLICATION OF THE TECHNIQUE OF SEIZING. The basic seize positions include the following: the upper arm grasp, the grasp for the lapels, the frontal grasp over the arms, the grasp over the arms from the backside, the grasp applied around the neck and the grasp applied on the forearm. The forms are being worked out with the partner, according to the concept of KATA KUMITE. Through the process of training, the following things are emphasized: a) One practices how to tactically carry out a grasp position by accepting, extracting and imposing. b) One learns the basic techniques through the modeled linking of the numerous adequate technical elements that are encircled in the well taught-out martial whole to the level of automatism, with the minimal possibilities for an improvisation. c) One learns how to apply the timely, precise and powerful counter-offensive action to the level of perfectionism. The self-defensive respond, in the tactical-technical sense is being learnt through the three continuous phases - THE INTRODUCTORY PHASE, THE TRANSITIONAL PHASE, and THE FINAL PHASE. Although the correctly conducted form represents the inseparable martial whole, each phase has a precisely defined goal and a meaning from the educational and the practical aspect. The INTRODUCTORY PHASE: the goal of this phase is to confuse an opponent and to break the concept of his attack. With this, the attack is basically stopped. Therefore, the conditions were created for the application of the transitional phase - the continuous counter-attack. The TRANSITIONAL PHASE: the realization of the counter-attack with the application of an adequate technique that is used for the temporal disabling of an opponent, with the goal of creating the conditions for the continuous final grasp. The FINAL PHASE: the application of the finishing technical grasps that are used for the absolute overpowering of an opponent, giving him no possibility to repeat the attack. During the process of training, an individual learns first how to work out every single technical element of each form, after which he/she learns how to link these single elements during the divided phases of the action. Finally, he/she learns how to perform the complete form as a sole self-defensive whole. Perfecting the power of strike is being done through the method of TAMESHIWARI, which is conducted during the separate training session or right after the practiced form, while the accent has been put on the strikes that were used in the given form.

THE FIRST BASIC FORM

The FIRST BASIC FORM is working out a self-defensive respond to the opponent's attack that started with the UPPER ARM GRASP (1). This is a usual starting martial position in judo and wrestling, and being a natural



position for the grasp attack, it is frequently used during the offensive actions by the untrained attackers. It is very easy to accept, extract or impose this kind of martial position. The introductory self-defensive phase starts as soon as the grasp is established so apply: the fast head hit straight into the opponent's face (2), apply the fast leg kick into the



genital - kin geri (3) and the forceful knee hit into the flank -hiza gedan (4). When applying the introductory strikes, a free choice is given to choosing the order and the number of strikes, depending on the immediate distance and the physical constitution of an opponent. Although these strikes can be extremely dangerous (especially the hits with the

head), their goal is to stop the attack for a moment, so you can carry out the breaking up of an opponent's guard with the application of the short and curb movement - shuto uke (5).



6

The moment, when the opponent's attack is stopped, with the parallel breaking up of his guard, and releasing of one's hand, which is now ready for the counter-attack, represents the prerequisite for the transitional action, so apply two harsh strikes, which have the goal of paralyzing the attacker.



7

They are, the strike with the knife-hand - shuto gammen uchi, applied to the area of the temple (6), and the round elbow strike applied to the head - hiji jodan ate (7). The strikes are delivered with one arm, as a serial action, and if they are correctly conducted, they will for sure disable an attacker. However, no matter what the effect of the strikes was, you should continue applying the further action.



8

An elbow strike applied to the head - *hiji jodan ate* - is an ideal for bringing an opponent into the starting position for an efficient throw (8), which is in this case the judo throw - *osoto gari* (9), which ought to be conducted energetically and fast, just like the beginning of the final phase of the action.



9



To the conducted action of throw - *osoto gari* - one spontaneously links the technique of the elbow lock - *hiji jime* - with which one establishes the instant control over an opponent (10). The action is concluded with the two powerful strikes, the strike with the knife-hand - *shuto jodan* (11), and the low elbow strike - *hiji oroshi uchi* (12), which totally neutralizes an opponent. Before applying the finishing strikes, one has to tighten the elbow lock because of the fully effective ending.

THE SECOND BASIC FORM



THE SECOND BASIC FORM is working out the respond to the attack that started with the LAPEL GRASP (13). This is a very stereotyped kind of a grasp, typical for the untrained attackers, and in most cases it is connected to the opponent's intention of applying a head strike, right afterwards. When accepting this kind of a grasp position, one has to be very cautious, meaning that one has to lower his head and shift the center of one's gravity to the back.



The introductory phase starts with the short and quick leg kick applied to the genitals - *kin geri* (14), to which one adds the double strike with both edges of the palms directed to an opponent's temple - *shuto awase tsuki* (15), which should enable the continuing action of breaking up of an opponent's guard, with the application of the energetic block strike - *shotei* (16).



17

The transitional phase of the action is based on just one strike - hiji jodan ate - with the full step forward towards the opponent (17), with the simultaneous accepting and lifting of an opponent's hand, while dragging his center of gravity towards the one. It must be uncompromisingly and strongly done.



18

No matter what the outcome of this strike is, your ending position, in the comparison to the opponent would be such that you would be brought into an almost natural position for the introduction of judo throw (18), which is in this case - Ippon seoi nage (19), which will for sure link itself spontaneously and easily, as a logical martial and technical ending.





The ending phase of the action, which started with the throw - ipp-on seoi nage - is continued with the establishment of the control through an elbow lock - hiji jime - applied to the overthrown opponent (20) as a preparation for a finishing strike. In this case, a heel strike - kakato geri - is predicted, where as, when applying this technique, you have to pay a special attention during the introductory position for the strike (21) in which you must tighten the lock, applied on an opponent's elbow in order to have a more effective ending (22).

THE THIRD BASIC FORM



THE THIRD BASIC FORM is working out a self-defensive respond to an attack started by the **FRONTAL GRASP OVER THE ARMS** (23). The untrained attackers use this grasp position very often during their offensive actions, and it can be very unpleasant if an opponent is strongly built.



Having in mind the delicacy of this fighting position, correctly conducted introductory defensive phase is of the crucial importance, so because of this, you have to practice it all the time. In this case, two techniques of strikes are used - the short and curt head strike to the side (24), to which you add the knee kick directed to the flank - *hiza gedan* (25) in order to achieve the wanted effect. This can be repeated two or three times. The goal of these strikes is not to "shake" an attacker, because they are used only for making a minimum space between your body and an opponent's body so you could "squeeze in" the transitional strike *shotei jodan ate* (26).



26

Shotei Jodan Ute (26) is powerful and respectable strike which can stop an opponent's attack if it's properly learnt and precisely applied (to the tip of the chin). Besides this, even if you had poorly applied the strike, you still created the favorable conditions for the new efficient takedown of an opponent (27) by conducting the "great Chinese throw" (28).



27





With the correct ending of the "great Chinese throw", an opponent will be spontaneously brought to the position of an elbow lock - hiji jime (29), so the action could be easily ended with an elbow strike - hiji oroshi uchi (30).

THE FOURTH BASIC FORM



THE FOURTH BASIC FORM is working out a self-defensive respond to an opponent's attack started with the GRASP OVER THE ARMS FROM THE BACK SIDE (31). This is a very delicate grasp-position typical for untrained attackers, and it is mainly used in the sudden "ATARI" situations.



The introductory defensive phase would be efficient only if it's done as an instant reaction to the established grasp, with the linked series of techniques: strong pressure applied over the opponent's hands (32), curt, back strike with the head (33), low strike with the knife-hand applied backwards - shuto gedan (34), and a short elbow strike directed to the opponent's stomach - hiji ushiro chudan ate (35).

The introductory technical series is intended for stopping an attack, loosening an opponent's grasp and enabling a firm acceptance of an opponent's wrist (or a sleeve) so the introductory phase would be repeated, but only this time with a much stronger elbow strike - *hiji ushiro chudan ate* - with the parallel pulling out of an opponent's arm (36).



36



37

The act of pulling out an opponent's arm should enable the realization of the transitional phase, which is the stooping under an opponent's arm and accepting an elbow lock - *hiji jime* (37). Your opponent will feel an instant and intensive pain with your tightening of the lock, which will allow you to apply the continuing technical transition from *hiji jime* lock to the fixed hand lock - *nikajo* (38) with which you will establish a full control over the opponent. The fini-



38



ishing phase is conducted with overbalancing of an opponent with your quick stepping out with one foot, with the parallel tightening of the hand lock (39), bringing him down to the position of both wrist and elbow lock, additionally fixed with the pressure of your knee (40). The action is finalized with the powerful strike - tettsui - which is applied to the back part of an opponent's head (41)(42).



THE FIFTH BASIC FORM



THE FIFTH BASIC FORM is working out the respond to an attack which started with the GRASP AROUND THE NECK - the so-called "wrestling collar" (43). This kind of grasp is definitely the most common martial grasp used by the untrained attackers. It is very important to mention that an attacker feels very safe when he establishes this very grasp-position, so in the technical sense it is very easy to accept, impose or extract this type of the attack.



The introductory defensive phase starts with the powerful fist punch directed into the area of genitals - *uraken shita uchi gedan* (44), which should be repeated two to three times in a row. This will for sure contribute to the attacker's reflexive backward shifting of his gravity, making him to loosen the intensity of his grasp. This is the moment when you should, from the bent position, apply a short and curt strike with the palm-heel, straight into the tip of the chin - *shotei jodan ate* (45).



The goal of the short introductory strike - shotei, is to confuse and stop the attacker for the moment, creating the conditions for the application of the same strike which would this time have a function of strong pushing of an opponent's chin upwards, with your parallel energetic lifting of your body together with his, by using the power of your other hand, too (46). In this way, an opponent is brought to the position adequate for an efficient take down to his back with the technique -kansetsu geri (47) (48).





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To the taking-down technique of kansetsu geri, you can easily add the finishing elbow lock - hiji jime (49), which will bring an opponent into the position suitable for the application of the finishing elbow strike - hiji oroshi uchi (50).

THE SIXTH BASIC FORM



The SIXTH BASIC FORM is working out the respond to the attack started with the application of the FOREARM GRASP or the WRIST GRASP (51). This is a stereotyped kind of grasp, typical for the untrained attackers, and it shows that an opponent is uncertain and undecided. As soon as the grasp is established, the introductory defensive phase begins with the powerful head strike directed to the opponent's face (52), and



with the fast low leg kick - kin geri (53). When performing these strikes, you have the right of free choice in the number and the order of the strikes, depending on the instantaneous distance and the physical constitution of an opponent. The goal of these strikes is only to stop the attack so you could free the other hand with the energetic jerk towards the inside (54).



The transitional phase goes on in continuity: fix the opponent's hand which is holding on to your other hand (55), then suddenly apply the pressure on the elbow from the lower side, and twist his hand (56) till you establish the elbow lock - hiji jime, additionally fixed with the hand wrist lock (57).



By tightening the lock on the elbow, you should cause an instant pain, and from the lock - hiji jime - you should go to the more complex lock - ude garami (58), which is additionally fixed with the neck lock (59), with which you will achieve a full control over the opponent.





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The action should be ended with the strong knee strike directed to the head - hiza jodan (60), and with the low elbow strike directed to the back of the head - hiji oroshi uchi (61).

Chapter 4

THE COMPLEX FORMS OF KYOKUSHINJUTSU

THE COMPLEX FORMS OF KYOKUSHINJUTSU

After thoroughly learnt and adopted tactical and technical principles of THE BASIC FORMS, an individual can go to the next level of the COMPLEX FORMS, where as one can learn how to deal with the martial situations, having the wider possibility of the "limited improvisation". Since all SIX BASIC FORMS are compatible to each other, they are giving in total thirty varieties of the adequate self-defensive respond to the critical positions, when any segment of the BASIC FORMS for whatsoever reason cannot be correctly conducted by the given model. The COMPLEX FORMS are also being worked out with the partner - by KATA KUMITE principle - and through this process of the advanced level of training, the accent is put on the following factors:

- a) The tactical mastering of the spontaneous adaptability to the unpredictable flows of the martial situation that are exceeding the level of "the modeled respond".
- b) Practicing the application of an adequate alternative self-defensive solutions with the "limited" substitution of the formerly learnt martial techniques, developing at the same time the ability of the automatic (reflexive) technical transition from one action to the other.
- c) Perfecting the tactical and technical intermediary phases which should enable the efficient transition from one technique to the other, with the introduction of the new, additional martial intermediary grasps.
- d) Perfecting the application of the anticipated technical elements from all martial positions, that is, both the left and the right guard.

The COMPLEX FORMS are divided into six technical groups, depending on the introductory grasp position. Each technical group has five variations of the martial respond which is anticipated for mending the unsuccessful grasps in the INTRODUCTORY, TRANSITIONAL AND FINAL phase of the action by the principle: the unsuccessful strike represents the introduction for the successful throw - the unsuccessful throw represents the introduction for the successful lock - the unsuccessful lock is the introduction of the successful strike, etc. During the course of the training, an individual separately first learns the problematic situations and after that, he/she is performing the full form, as a spontaneous martial variation.

THE FIRST GROUP OF THE COMPLEX FORMS

The FIRST GROUP OF THE COMPLEX FORMS is working out the problematic self-defensive positions in the martial situations that started with the UPPER ARM GRASP. An unsuccessful application of the basic self-defensive grasps can occur any time during the whole course of the martial process. In the INTRODUCTORY phase, the problems can occur when an individual doesn't "break" an opponent's grasp because of the poorly conducted introductory strikes, or maybe because the attacker perceived your intentions, or if the introductory strikes caused the counter effect so an opponent instead of loosening the intensity of his grasp, being at the moment surprised or scared, he intensified the upper arm pressure, trying to throw you down. The problems in the TRANSITIONAL phase appear when an opponent on time perceives your counterattack, so he avoids it by moving or simply withdrawing himself from such situation. And finally, the problems in the FINAL phase can arise when an opponent, intentionally or by your mistake, skips the final throw, that is, if you have before you an opponent who is physically more superior and who reacts to your introductory throw with the "entrenched guard", you will be disabled to apply the intended action. All these problems can be resolved with the tactical-technical upgrading of the FIRST BASIC FORM with adequate technical elements taken from the rest of the BASIC FORMS, and which like that create THE FIRST GROUP OF THE COMPLEX FORMS.

A) THE FIRST GROUP OF THE COMPLEX FORMS - THE FIRST VARIATION

The first problem which can occur during the INTRODUCTORY PHASE of the martial situation is if your opponent starts the attack with the UPPER ARM GRASP (62) and you, after the introductory strikes (63)(64) don't manage to free your hand from an opponent's grasp with the planned block - shuto uke (65), and the attacker manages to stay in the stable stance. In this case you will have to conduct a fast move of the full palm rotation around an opponent's forearm (66)(67), and then you will have to free yourself from an opponent's grasp with the block-strike shotei (F-68), at the same time withdrawing the center of your gravity backwards.





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Practically, by solving the INTRODUCTORY PHASE problem of THE FIRST BASIC FORM, we came to the position of the TRANSITIONAL PHASE of the SECOND BASIC FORM. Because of this, you will have to go on by following the tactical-technical concept of the SECOND FORM, applying the transitional strike - hiji jodan ate - with the full step forward into your opponent (69), positioning yourself for judo throw (70), conducting the throw of ippon seoi nage (71), and applying the finishing lock - hiji jime (72) and the final strike - kakato geri (73) (74).

B) THE FIRST GROUP OF THE COMPLEX FORMS - THE SECOND VARIATION

The second problem that can arise in the INTRODUCTORY PHASE of the martial situation, which started with an opponent's UPPER ARM GRASP (75), can occur if you don't manage to free your hand, after a series of introductory strikes (76)(77)(78) with the planned block of shuto uke, having your defensive position become more complicated because an opponent shifted the center of his gravity forward, being dragged by the force of an unsuccessfully applied block, totally reducing the distance like that (79). In this case, you will have to react by applying fast and powerful strike - shotei jodan ate (80) from the close distance.





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In such way, we transform the problematic position of the INTRODUCTORY PHASE of the FIRST BASIC FORM into the TRANSITIONAL PHASE of the THIRD BASIC FORM, therefore, solving of the problematic situation should be continued by the technical concept of the THIRD FORM which means that you should apply the "the great Chinese throw" (81)(82), and hiji jime (83) with the finishing technique of hiji oroshi uchi (84).



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C) THE FIRST GROUP OF THE COMPLEX FORMS - THE THIRD VARIATION

The THIRD VARIATION is resolving the problem that can occur in the TRANSITIONAL PHASE of reacting to the martial situation that started with the UPPER ARM GRASP. The problem usually occurs after the successful application of the INTRODUCTORY PHASE when you have to conduct a transitional strike - shuto jodan, which your opponent avoids by withdrawing backwards (89). You can resolve this position by accepting an opponent's hand with your hand that started the strike, in parallel applying the pressure over an opponent's elbow from the lower side (90) with your other hand, and continuing the further action with the semicircular movement until the establishment of the lock - hiji jime, with the additional lock placed on the wrist joint (91).





In this case, the unsuccessful action of the TRANSITIONAL PHASE of the FIRST BASIC FORM is transformed into the INTRODUCTORY PHASE of the SIXTH BASIC FORM, so the action should be finished according to the tactical-technical principles of the SIXTH FORM.



D) THE FIRST GROUP OF THE COMPLEX FORMS - THE FOURTH VARIATION

The first problem in the FINAL PHASE of the martial situation, which the attacker started with the UPPER ARM GRASP, can occur when your opponent "entrenches" himself into the firm and stable stance (102) although you successfully conducted the INTRODUCTORY and TRANSITIONAL defensive technical grasps, disabling you in the realization of the final throw - osoto gari.





In such case, instead of the FINAL PHASE of THE FIRST BASIC FORM, you should apply the ending of the FIFTH BASIC FORM, that is, the throw - osoto gari - must be transformed into the take-down by the technical principle - kansetsu gari (103)(104), and the action should be finalized with the application of hiji jime technique (105) and the finishing strike - hiji oroshi uchi (106).

E) THE FIRST GROUP OF THE COMPLEX FORMS - THE FIFTH VARIATION

The second problem in the FINAL PHASE of the martial situation which an opponent started with an UPPER ARM GRASP can occur after you successfully conducted the INTRODUCTORY and the TRANSITIONAL defensive PHASE, when you started the final throw - osoto gari (114) which your opponent accidentally or deliberately skipped by putting away his leg (115), bringing you into the stalemate-position (116). This problematic position can be efficiently exceeded with the application of the powerful, intermediary, and in this case, the repeated strike of hiji jodan ate - with your entering into an opponent's guard (117).





The intermediary phase, which is used for overhauling the unsuccessful final throw of the FIRST BASIC FORM, should be used as an introduction for the further application of the technical concept of the FOURTH

BASIC FORM. By pulling under an opponent's arm, you should apply a transitional strike - hiji chudan ate (119), to which hiji jime lock (120) is added. Then in continuity, you should transform an elbow lock into the hand lock - nikajo (121), take-down an opponent into the final position - hiji jime (122) and finish him off with the strike - tetsui jodan(123)(124).



THE SECOND GROUP OF THE COMPLEX FORMS

The SECOND GROUP OF THE COMPLEX FORMS is dealing with overcoming the defensive problems that are occurring in the martial situation that began with an opponent's attack started by the GRASP FOR THE LAPELS. The unsuccessful application of the basic self-defensive grasps usually happens during the INTRODUCTORY and FINAL phase of the action. In the INTRODUCTORY PHASE, the problems usually occur when the attacker, during the establishment of the grasp position, suddenly makes such a position with his arms, making it impossible for you to respond by applying the introductory technique of the SECOND BASIC FORM. As for the FINAL PHASE, the problems usually occur when you poorly start the introduction to the throw, so the application of that technique turns out to be impracticable, or when an opponent's physical constitution (height and weight) is such that it is realistically disabling you to apply the throwing technique. All these problems can be resolved with the tactical-technical improvement of the SECOND BASIC FORM with the adequate technical elements taken from the other BASIC FORMS, creating like that the SECOND GROUP OF THE COMPLEX FORMS.

A) THE SECOND GROUP OF THE COMPLEX FORMS - THE FIRST VARIATION

The first problem in the INTRODUCTORY PHASE of the defensive respond to the martial situation which started with an opponent's GRASP FOR LAPELS (125) can occur if your opponent, at one moment during the establishment of this grasp position, acts in an unusual way by fully stretching his arms, pushing you backwards (126).

Since this position can't be solved with the tactical-technical elements from the INTRODUCTORY PHASE OF THE SECOND BASIC FORM, an adequate defensive solution is needed, and this is the

following: quickly put your arms in the air, placing them in between your opponent's arms (127). Suddenly lower your forearms over an opponent's arms (128), directing the powerful strike - shot-ei - into the attacker's tip of the chin (129).





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In this way, we transform the problematic position of the INTRODUCTORY PHASE OF THE SECOND BASIC FORM into the FINAL PHASE OF THE THIRD BASIC FORM, so we must go on by the technical concept of the THIRD FORM, which is the application of the "great Chinese throw" (130) (131) and the ending - hiji jime (132) with the finishing strike - hiji oroshi uchi (133).



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B) THE SECOND GROUP OF THE COMPLEX FORMS - THE SECOND VARIATION



The second problem in the INTRODUCTORY PHASE of the martial situation which started with an opponent's LAPEL GRASP (134) can occur if your opponent sees on time that you started directing the introductory low leg kick - *kin geri* - so he reflexively shifts the center of his gravity to the back, in order to avoid the strike (135). In this case, the further application of the introductory elements of the SECOND BASIC FORM wouldn't be useful, so you should respond by placing your arm over an opponent's arm in order to fix his hand firmly (136). With your other arm, you have to suddenly push up an opponent's elbow towards the higher position (137), and by conducting an energetic semicircular movement you should bring him into the position of an elbow lock - *hiji jime* (138).



In this case, the unsuccessfully conducted INTRODUCTORY PHASE of the SECOND BASIC FORM is transformed into the TRANSITIONAL PHASE of the SIXTH BASIC FORM, so the action should be continued according to the technical principles of the SIXTH FORM, that is, from the lock - hiji jime - you must go to the complex lock - ude garami (139), additionally fixing the neck lock (140), after which you should apply the finishing strikes - hiza jodan (141) and hiji oroshi uchi (142).



C) THE SECOND GROUP OF THE COMPLEX FORMS - THE THIRD VARIATION

The third problem in the INTRODUCTORY PHASE of the martial situation that started with an opponent's LAPEL GRASP (143) can occur when you, after a series of introductory strikes (144) (145) don't manage to free yourself from an opponent's grasp using the planned block strike - shotei (146). In this case you should quickly rotate your palm towards the inside (147), while placing your forearm in between the attacker's arms (148), freeing yourself like that from the grasp by using the energetic block - shuto uke (149), while partially helping yourself with the power of your elbow.



Practically, by resolving the problem of the INTRODUCTORY PHASE of the SECOND BASIC FORM, we came to the TRANSITIONAL PHASE of the FIRST BASIC FORM, so the action should be completed by the FIRST FORM concept.



D) THE SECOND GROUP OF THE COMPLEX FORMS - THE FOURTH VARIATION

The fourth variation is working out the problem that can occur in the FINAL PHASE of the respond to the martial situation, which started with an opponent's LAPEL GRASP. The problem usually happens in the cases in which you, after the INTRODUCTORY and TRANSITIONAL PHASE, have to apply the final throw - *ippon seoi nage* - which your opponent, if he is physically more superior, can try to thwart by opposing it with his whole body (162). In this case you should repeat an elbow strike - *mawashi hiji jodan ate* (163) as a quick - shortened version, without changing the body position, which will be a good introduction for overthrowing an opponent with the technique - *kansetsu geri* (164).



In order to get a more clear view of the transformation of unsuccessful try of IPPONSEOI NAGE into KANSETSU GERI overthrow, here is the martial situation pictured from another angel (165) (166) (167). Practically, the unsuccessfully conducted FINAL PHASE OF THE SECOND FORM is reclaimed with its transformation into the FINAL PHASE OF THE FIFTH BASIC FORM, so the action should be finalized by the tactical-technical concept of the FIFTH FORM (168) (169).



E) THE SECOND GROUP OF THE COMPLEX FORMS - THE FIFTH VARIATION

The FIFTH VARIATION is also working out the problems that can occur in the FINAL PHASE of the defensive respond to the martial situation that started with the LAPEL GRASP. The problem is arising when an opponent "covers" you with the weight of his body after you carried out the INTRODUCTORY and FINAL PHASE, at the moment when you are preparing yourself for the final throw - *ippon seoi nage*, making you to take a position from which you can't apply the planned throw (175). This problematic situation can be easily resolved with the application of the powerful strike - *ushiro hiji chudan ate* (176), with the parallel pulling out of an opponent's arm and with the establishment of an elbow lock - *hiji jime* (177).





Practically, the unsuccessful FINAL PHASE of THE SECOND BASIC FORM is improved with the TRANSITIONAL PHASE of THE FOURTH BASIC FORM, so the action should be continued by the tactical-technical principle of the FOURTH FORM.



THE THIRD GROUP OF THE COMPLEX FORMS

The THIRD GROUP of the COMPLEX FORMS is working out the overcoming of the problematic defensive situations that are occurring in the very delicate martial position of an opponent's attack conducted by the FRONTAL GRASP OVER THE ARMS. This is a grasp position that brings an application of the basic self-defensive grasp under a question, in the cases of the more physically superior opponent. The problems usually arise during the INTRODUCTORY PHASE - when releasing from the grasp, which is hardly successful in the practical conditions even if you have reached the perfect self-defensive technique, so therefore it is necessary that you learn the alternative tactical-technical solutions. The second problematic moment of this grasp-position is the application of the finishing throw, because it depends a great deal on the present distance and the physical built of an opponent. All these problems can be successfully resolved with the tactical-technical improvement of the THIRD BASIC FORM, which is done with adequate technical elements taken from the other BASIC FORMS, creating like that the THIRD GROUP OF THE COMPLEX FORMS. The special characteristic of the THIRD GROUP OF THE COMPLEX FORMS is such that the foreseen variations are, according to the rule, applied to an opponent's left side, which means that an individual must have the knowledge of how to apply the basic tactical-technical elements both from the left and right defensive stance.

A) THE THIRD GROUP OF THE COMPLEX FORMS - THE FIRST VARIATION

The first variation is working out the problem that exists in the INTRODUCTORY PHASE of the martial situation, which an opponent started with the FRONTAL GRASP OVER THE ARMS (183), in the case when the physical superiority of the attacker is dominant. In such delicate situation, you must give up the basic tactical-technical concept that is foreseen for the mentioned grasp-position, and you must apply an alternative solution. Try to apply a head strike to the side (184), and then bring down the center of your gravity as if you are trying to pull out from the grasp (185) and to extort a position of a neck grasp (186). This tactical maneuver works for sure with all untrained attackers.





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In this way, the INTRODUCTORY PHASE of the THIRD BASIC FORM is transformed into the INTRODUCTORY PHASE of the FIFTH BASIC FORM, so the solution of the problematic martial situation should be continued according to the technical concept of the FIFTH FORM.

B) THE THIRD GROUP OF THE COMPLEX FORMS - THE SECOND VARIATION

The second problem in the INTRODUCTORY PHASE of the martial situation which started with an opponent's FRONTAL GRASP OVER THE ARMS (193), can happen when the attacker reflexively leans back (195) because of the forcefulness of the second introductory strike - hiza gedan.



From such position, the transitional strike - shotei - wouldn't be efficient, so, you should use an opponent's body position, and with the energetic half-circled move apply the throw - ippon seoi nage (196)(197). Practically, the problematic position of the INTRODUCTORY PHASE of the THIRD BASIC FORM is resolved with its transformation into the FINAL PHASE of the SECOND BASIC FORM. Therefore, the ending should be continued with the establishment of hiji jime lock (198) and the finishing strike - kakato (199)(200).



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C) THE THIRD GROUP OF THE COMPLEX FORMS - THE THIRD VARIATION

The third problem, which is occurring in the INTRODUCTORY PHASE of the martial situation that started with an opponent's FRONTAL GRASP OVER THE ARMS, is when an attacker tries to move away because of the powerful and sudden effect of the introductory strikes (202)(203), withdrawing himself while keeping the grasp-position contact with just one hand (204).



In such case, you should transform the INTRODUCTORY PHASE of the THIRD BASIC FORM into the INTRODUCTORY PHASE of the SIXTH BASIC FORM, continuing the action according to the tactical-technical principles of the SIXTH FORM, that is, you should energetically establish an elbow lock - *hiji jime* (205)(206), spontaneously transitioning into the more complex lock - *ude garami* (207) additionally fixed with the lock applied on the opponent's neck (208). Finish the action with the strikes - *hiza jodan* (209) and *hiji oroshi uchi* (210).



D) THE THIRD GROUP OF THE COMPLEX FORMS - THE FOURTH VARIATION



The FOURTH VARIATION is working out the problem that can happen in the TRANSITIONAL PHASE of the self-defensive reaction to an opponent's attack that started with the FRONTAL GRASP OVER THE ARMS. The problem emerges after you conducted a successful INTRODUCTORY PHASE, when you applied the transitional strike shotei, causing an opponent's rotation of a body to the side (214), making the application of the finishing grasp of the "great Chinese throw" impossible.





Therefore, you should use the present position of an opponent's body, and apply judo throw - osoto gari (213)(214). In this case, the problematic situation of the TRANSITIONAL PHASE of the THIRD BASIC FORM is resolved with its transition into the FINAL PHASE OF THE FIRST BASIC FORM. So, the action should be finalized according to the tactical-technical principle of the FIRST FORM (215) (216) (217) (218) (219).



E) THE THIRD GROUP OF THE COMPLEX FORMS - THE FIFTH VARIATION

The FIFTH VARIATION is working out the problem that can occur in the FINAL PHASE of the self-defensive reaction to the martial situation that started with an opponent's FRONTAL GRASP OVER THE ARMS. The problem sometimes occurs when, after the successful INTRODUCTORY and TRANSITIONAL PHASE you start applying the finishing grasp of "the great Chinese throw". To be exact, sometimes it happens that when you start taking the position for the throw, an opponent might reflexively shift his gravity backwards (224), thwarting you,





consciously or unconsciously. In this case, an adequate tactical-technical mid-solution should be applied, which means that you should accept the opponent's extended arm (225), strongly applying the low elbow strike -

ushiro hiji gedan ate (226) with the half-circled turn of your body, lowering your stance on just one knee. From such mid-position, you should go on with the defensive action by the tactical-technical concept of the TRANSITIONAL and FINAL PHASE of the FOURTH BASIC FORM.



THE FOURTH GROUP OF THE COMPLEX FORMS

THE FOURTH GROUP OF THE COMPLEX FORMS is dealing with an overcoming of the problematic self-defensive situations in a very delicate and dangerous martial position of an opponent's attack started by the GRASP OVER THE ARMS FROM THE BACK SIDE. This grasp position can be extremely unpleasant and hard for the adequate respond, especially when the sudden "ATARI" situations exist. The problems are usually occurring in the INTRODUCTORY PHASE of an action, that is, during the process of freeing oneself from the grasp-position in which the outcome depends more upon the physical constitution of an attacker than it depends on the skillfulness of the defense. Because of this, a special importance is given to the practicing of the alternative solutions, which are needed for overcoming the problematic situations of the GRASP OVER THE ARMS FROM THE BACKSIDE. All potential problems are successfully resolved by the tactical-technical improvement of the FOURTH BASIC FORM with the technical elements taken from the OTHER FORMS, creating like that the FOURTH GROUP OF THE COMPLEX FORMS.

A) THE FOURTH GROUP OF THE COMPLEX FORMS - THE FIRST VARIATION

THE FIRST VARIATION is working out the problem in the INTRODUCTORY PHASE of the martial situation started by an opponent's GRASP OVER THE ARMS FROM THE BACKSIDE (232), in cases where an opponent's physical superiority is dominant. In such difficult defensive situation, you must give up the basic concept which is foreseen for such grasp-position, and you must focus yourself on the alternative solutions. Anyway, try applying of the introductory strikes - backwards head strike (234) and the low strike with the knife-hand - shuto gedan (235), then suddenly shift down the center of your gravity, as if you want to pull out to the side (236) and extort a position - grasp around the neck (237). This tactical maneuver almost works for sure with the untrained attackers.



In this way, the INTRODUCTORY PHASE of the FOURTH BASIC FORM is transferred into the INTRODUCTORY PHASE of the FIFTH BASIC FORM, which is in this case more suitable for the self-defensive respond. Therefore, the solution of the problematic situation should be continued by the technical concept of the FIFTH FORM.



B) THE FOURTH GROUP OF THE COMPLEX FORMS - THE SECOND VARIATION

THE SECOND VARIATION is also dealing with solving the problems from the INTRODUCTORY PHASE of the martial situation, which started with the GRASP OVER THE ARMS FROM THE BACKSIDE. After series of applied introductory strikes (245)(246) and (247), you can be faced with an opponent which still kept partial, but firm grasp-position with one hand (247), which is disabling you to finalize the INTRODUCTORY PHASE according to the basic concept. In such cases, you should accept an opponent's upper arm (248), you should squeeze through the elbow of your other arm towards the above, and from that spot, apply the short strike - mawashi hiji jodan ate (249).





The short elbow strike, as a technical mid-phase, should be used as an introduction for judo throw - osoto gari (250) (251). In such way, the unsuccessful INTRODUCTORY PHASE of the FOURTH BASIC FORM is transformed into the FINAL PHASE of the FIRST BASIC FORM. Therefore, the action should be finalized according to the technical concept of the FIRST FORM (252) (253) (254).



C) THE FOURTH GROUP OF THE COMPLEX FORMS - THE THIRD VARIATION

Also, the THIRD VARIATION, on its specific way is working out the problem in the INTRODUCTORY PHASE of the martial situation, which started with an opponent's GRASP OVER THE ARMS FROM THE BACKSIDE. The problem can occur when an opponent, with the total weight of his body leans on you because of the forcefulness of the introductory elbow strike (258) that you applied, unconsciously disabling you in the application of the basic grasp concept. In such case, you should accept an opponent's arm (259) and energetically conduct judo throw -

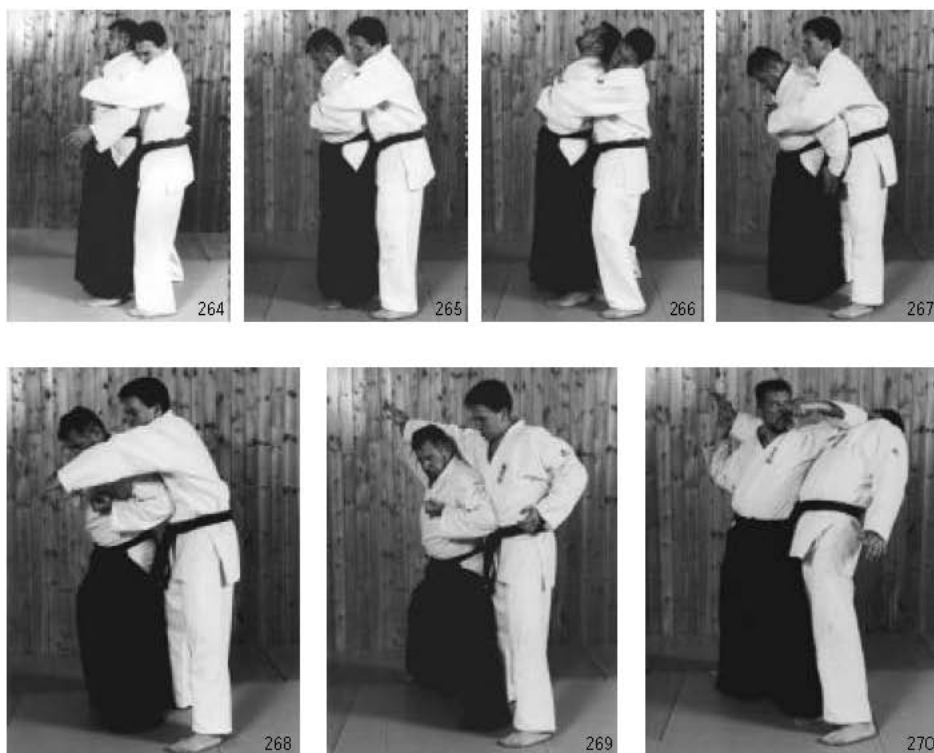


- ippon seoi nage (F-260). In such way, the unsuccessful INTRODUCTORY PHASE of the FOURTH BASIC FORM will be transformed into the FINAL PHASE of the SECOND BASIC FORM, so the action should be completed according to the technical concept of the SECOND FORM (261)(262)(263).



D) THE FOURTH GROUP OF THE COMPLEX FORMS - THE FOURTH VARIATION

The FOURTH VARIATION is solving the problem of the unsuccessful ending of the INTRODUCTORY PHASE of the respond to the martial situation, which started by an opponent's GRASP OVER THE ARMS FROM THE BACKSIDE. Although the curt, and especially the long elbow strike (268) and (269), which should be used for ending the INTRODUCTORY PHASE defense, belong to the category of extremely strong strikes, it might happen that they don't cause the wanted effect because of the bad technical application, or because an opponent is extremely physically tough, which is in all disabling the further flow of the planned defensive action. In such case, with the same arm you should apply an additional, the third elbow strike, only this time to the opponent's head - ushiro hiji jodan ate (270). An additional elbow strike directed to





the head, should be used so you would suddenly turn your whole body towards an opponent, and for taking the mid-position (271) from which you can easily apply "the Great Chinese throw" (273). With such technical

maneuver, the unsuccessful INTRODUCTORY PHASE of the FOURTH BASIC FORM will be corrected with the FINAL PHASE of the THIRD BASIC FORM.



E) THE FOURTH GROUP OF THE COMPLEX FORMS - THE FIFTH VARIATION

The FIFTH VARIATION is working out the TRANSITIONAL PHASE problem of the self-defensive respond to an opponent's attack, which started by the GRASP OVER THE ARMS FROM THE BACKSIDE. The problem can occur if you have an unsuccessful transformation from the transitional lock - hiji jime (281) to the planned lock - nikajo, when an opponent, during the mid-phase of the transition, gives resistance by stiffening his hand, focusing the power of resistance to the opposite side of the direction of the intended lock (282). The problem is solved with the simple use of the directed power of an opponents resi-





stance, or more exactly, with the establishment of the complex lock - ude garami (283)(284) which is, in this case, conducted as a spontaneous action. Practically, the problem of the unsuccessful TRANSITIONAL PHASE of the FOURTH BASIC FORM is resolved with the improvement of the technical elements, taken from the TRANSITIONAL and FINAL PHASE of the SIXTH BASIC FORM.



THE FIFTH GROUP OF THE COMPLEX FORMS

The FIFTH GROUP of the COMPLEX FORMS is working out the possibilities of overcoming the problematic self-defensive positions in the martial situation, which started with an opponent's GRASP AROUND THE NECK. Having in mind that the mentioned grasp-position (the so-called "wrestling collar") is the most commonly used shape of the offensive action by the untrained attacker, it is necessary that one learns how to apply all possible alternative solutions, which can be used for the unpredicted flows that can result from this martial situation, and which are very often seen in practice. When using the basic defensive concept, from the GRASP AROUND THE NECK, the problems can occur in the INTRODUCTORY, TRANSITIONAL and FINAL PHASE of the action. All of them can be successfully resolved with the tactical-technical improvement of the FIFTH BASIC FORM with the adequate technical elements taken from the OTHER BASIC FORMS, which create like that the FIFTH GROUP of the COMPLEX FORMS. The specific characteristic of the FIFTH GROUP OF THE COMPLEX FORMS is the following - all predicted variations are, according to the rule, applied to the opponent's left side, which understands that an individual should learn how to apply the basic tactical-technical elements from the both left and right defensive stance.

A) THE FIFTH GROUP OF THE COMPLEX FORMS - THE FIRST VARIATION

The FIRST VARIATION is working out the problem in the INTRODUCTORY PHASE of the self-defensive respond to the martial situation which started by an opponent's GRASP AROUND THE NECK (288), when an opponent looses his grasp and reflexively pulls backwards his body after the first introductory strike (289), while keeping on the grasp-position grip with just one hand, which technically makes it difficult



for you to continue the defensive process by the basic concept. In such case, you should accept an opponent's forearm and the shoulder, quickly withdrawing yourself under his hand, establishing in parallel the elbow-lock - hiji jime (290) (291).

The action should be continued with the transformation of the elbow-lock into the hand-lock - nikajo (292). After that, using the power of lock, you should put your opponent out of balance (293), and establish the final lock on the toppled opponent (294) and apply the finishing strike - tettsui (295) (296). In this way, the problematic position of the INTRODUCTORY PHASE of the FIFTH BASIC FORM is resolved with the improvement of the technical elements taken form the FOURTH BASIC FORM.



B) THE FIFTH GROUP OF THE COMPLEX FORMS - THE SECOND VARIATION

The SECOND VARIATION is working out the TRANSITIONAL PHASE problem of the martial situation that started with an opponent's GRASP AROUND THE NECK. In reality, after you successfully applied the introductory strikes (297) (298), when directing the transitional strike - shotei - with in parallel lifting of an opponent, you might be faced with an opponent who, because of this, reflexively shifted the center of his gravity backwards, freezing his body in the mid-phase, preventing you from the further flow of the planned defensive action (299). In such case, you should use an opponent's body position, and with the fast half-circled movement,



you should step into him, lowering the center of your gravity and establishing the introductory position for judo throw - *ippon seoi nage* (300). Practically, you should transform the unsuccessful TRANSITIONAL PHASE of the FIFTH BASIC FORM into the FINAL PHASE of the SECOND BASIC FORM, and you should finish the action according to the principles of the SECOND FORM.



C) THE FIFTH GROUP OF THE COMPLEX FORMS - THE THIRD VARIATION

The THIRD VARIATION is also working out the TRANSITIONAL PHASE problem of the self-defensive respond to the opponent's attack, which started with the GRASP AROUND THE NECK. Sometimes, because of an opponent's powerful resistance, the transitional grasp with the strike - shotei, cannot be applied to the end (308). In such case, you have to conduct a specific technical mid-process - with the wide circular movement squeeze your arm (in this very case the right one) under an opponent's shoulder (309) in order to establish the control over the opponent's balance (310), and then take him down with the "the Great Chinese throw" (311) (312).





Practically, you have to transform the unsuccessful grasp of the TRANSITIONAL PHASE of the FIFTH BASIC FORM into the FINAL PHASE of the THIRD BASIC FORM. The action should be completed by the technical principle of the THIRD FORM.



D) THE FIFTH GROUP OF THE COMPLEX FORMS - THE FOURTH VARIATION

The FOURTH VARIATION is working out one of the first FINAL PHASE problems of the self-defensive respond to an opponent's attack, which started with the GRASP AROUND THE NECK. This is the situation when your opponent, after your successful application of the INTRODUCTORY and TRANSITIONAL phase of the action, strongly resists the final throw, focusing his strength ahead (318). In such case, you should take the advantage of an opponent's focused resistance, and with the quick, circled movement (319)(320) that follows the course of the resistance, you should establish the lock over the opponent's shoulder and elbow.

Using this mid-phase, you should accept the hand lock (321), and you should bring an opponent into the complex lock - ude garami (322), which is additionally insured with the establishment of the neck lock (323).





After this, you should finish the action with the linked strikes - hiza jodan (324) and hiji oroshi uchi (325). In this way, the problematic situation of the FINAL PHASE of the FIFTH BASIC FORM is resolved with its transformation into the FINAL PHASE of the SIXTH BASIC FORM.



E) THE FIFTH GROUP OF THE COMPLEX FORMS - THE FIFTH VARIATION

The FIFTH VARIATION is working out the second FINAL PHASE problem of the self-defensive respond to the opponent's attack, which started with the GRASP AROUND THE NECK. This is the situation when we are not able to apply the planned final grasp of the bringing-down technique - kansetsu geri because of the unintentional rotation of an opponent's body which was exposed to the powerful "pushing" strike - shotei (329) (330). In such case, you should use an opponent's body position, and instead of the planned take-down, apply judo throw -osoto gari (331) (332).



Exactly, the problematic FINAL PHASE situation of the FIFTH BASIC FORM is overcome with its transformation into the FINAL PHASE of the FIRST BASIC FORM, so the action should be completed according to the technical concept of the FIRST FORM (333) (334) (335).



THE SIXTH GROUP OF THE COMPLEX FORMS

THE SIXTH GROUP OF THE COMPLEX FORMS is dealing with the overcoming of the self-defensive problems that are happening in the martial situations which started with the FOREARM GRASP (or the wrist grasp). The problems are usually occurring when a person has before him/her an opponent of the extreme physical strength, or of the superior constitution, so the conducted INTRODUCTORY PHASE of the ACTION doesn't fulfill its goal, which was freeing oneself from the grasp, that is, when one doesn't succeed in applying the complex technical locks during the TRANSITIONAL phase of the action because of the same reasons. All these problems can be resolved with the tactical-technical improvement of the SIXTH BASIC FORM with the adequate technical elements taken from the other BASIC FORMS, forming in such a way THE SIXTH GROUP OF THE COMPLEX FORMS.

A) THE SIXTH GROUP OF THE COMPLEX FORMS - THE FIRST VARIATION

The first problem in the INTRODUCTORY PHASE of the martial situation that started by an opponent's FOREARM GRASP (336) can happen if you fail to free your arm from an opponent's grasp, after the application of the introductory strikes (337) (338), in which an opponent remained in the stable stance (339). In this concrete case, you should respond with the fast and brisk block - shuto uke (340), continuously applying with the same hand the transitional strikes - shuto gammen uchi (341) and mawashi hiji jodan ate (342), synchronously accepting an opponent's upper arm. In this way, the problematic position of the INTRODUCTORY PHASE of the SIXTH BASIC FORM is transformed into the INTRODUCTORY and TRANSITIONAL PHASE of the FIRST BASIC FORM, so the further flow of the defensive process should be continued by the FIRST FORM technical concept.





B) THE SIXTH GROUP OF THE COMPLEX FORMS - THE SECOND VARIATION

The second problem in the INTRODUCTORY PHASE of the martial situation which started with an opponent's FOREARM GRASP can happen if you fail to free your arm from an opponent's grasp (F-351)



after the successful application of the introductory strikes, in which the defensive position additionally complicates itself since an opponent, being dragged by the force of the unsuccessfully conducted release, loses his balance, shifting like that that the center of his gravity to the front side, completely reducing the distance between the two of you (352)(353). In such case, you should respond by directing the fast and strong strike - shotei jodan ate (354) from the





close distance. In this concrete case, the problematic position of the INTRODUCTORY PHASE of the SIXTH BASIC FORM will be transformed into the TRANSITIONAL PHASE of the THIRD BASIC FORM, so the further flow of the defensive process should be continued by the THIRD FORM technical concept, that is, with the application of the "the Great Chinese throw" (355) (356), hiji jime (357) and the finishing strike - hiji oroshi uchi (358).



C) THE SIXTH GROUP OF THE COMPLEX FORMS - THE THIRD VARIATION

The third variation is working out the problem of the TRANSITIONAL PHASE of the martial respond to the attack that started with the



FOREARM GRASP. Sometimes, after the successfully conducted introductory strikes (360) (361) and the instant liberation from an opponent's grasp (362), you might fail in conducting the transitional grasp, that is, the planned establishment of the transitional elbow lock because your opponent stiffened his arm, disabling the further action (364). In such case, you should direct a quick and powerful strike - mawashi hiji jodan ate (365) with the full step into the op-





ponent's guard, and you should prepare yourself for judo throw - ippon seoi nage (366). Finish the action with the throw (367) and with the establishment of the finishing lock - hiji jime (368), with the continuous application of the finishing strike - kakato (369) (370). Practically, the unsuccessful TRANSITIONAL PHASE of the SIXTH BASIC FORM we have to transform into the TRANSITIONAL PHASE of the SECOND FORM, and finish the action according to the technical principles of the SECOND FORM.



D) THE SIXTH GROUP OF THE COMPLEX FORMS - THE FOURTH VARIATION



The **FOURTH VARIATION** is also dealing with the **TRANSITIONAL PHASE** problem of the response to the martial situation, which started with an opponent's **FOREARM GRASP**. In this case a problem can happen if a stoppage occurs during the continuity of the planned transformation from the transitional lock - *hiji jime* (377) into the lock - *ude garami* - because an opponent is giving resistance by stiffening his arm towards the other direction (378). In this case, you should take an advantage of the opponent's





resistance force direction, so instead of the lock - ude garami you should establish the lock - nikajo (379). Complete the action by overbalancing your opponent with the fast forward move (380). Establish the finishing lock over the taken-down opponent (381) and apply the finishing strike - tetsui (382) (383). In this way, the problematic position of the TRANSITIONAL PHASE of the SIXTH BASIC FORM will be resolved with its transformation into the TRANSITIONAL and FINAL PHASE of the FOURTH BASIC FORM.



E) THE SIXTH GROUP OF THE COMPLEX FORMS - THE FIFTH VARIATION

And finally, the FIFTH VARIATION is working out a very specific problem, which can possibly happen in the TRANSITIONAL PHASE of the defensive response to an opponent's attack that started with the FO-REARM GRASP. At the very end of the TRANSITIONAL PHASE,



during the establishment of the complex lock - ude garami (391), an opponent can suddenly lift himself, resisting your planned grasp with his whole body (392). In such case, you should use the force direction of an opponent's resistance (393), make a short mid-circled turn, in order to apply a powerful strike - shotei (394), and then take-down an opponent with - kansetsu geri technique (395).



With this maneuver, the problematic position of the TRANSITIONAL PHASE of the SIXTH BASIC FORM will be transformed into the FINAL PHASE of the FIFTH BASIC FORM, therefore, the action should be completed by the FIFTH FORM technical concept.



Chapter 5

THE FREE FORMS OF KYOKUSHINJUTSU

THE FREE FORMS OF KYOKUSHINJUTSU

The perfect knowledge of the tactical-technical principles of the COMPLEX FORMS, with the achieved high level of the technical performance of all planned, single and combined grasps, and the gained ability of the irreproachable demonstration of the forceful strikes practiced on TAMESHIWARI TEST, represents the prerequisite for one's advancing to the highest level of THE BASIC SELF-DEFENSIVE PROGRAM of KYOKUSHINJUTSU - THE FREE FORMS of KYOKUSHINJUTSU. Having in mind that all thirty COMPLEX FORMS, together with the BASIC FORMS, are compatible between each other in all self-defensive phases and tactical-technical varieties, an unlimited possibility is given to the candidate when he/she links, additions and transforms them, depending on his/her own inventibility, individual affinities, wider former knowledge and experience. If we were to list, review and analyze the potential possibilities of the FREE FORMS, we could have it stretched to the infinity. Well, anyway, this is not necessary because the concept of KYOKUSHINJUTSU method foresees that the candidates, which reached this level, can independently make a decision concerning the modalities of defense, choosing, according to their own wishes, the adequate tactical-technical solutions, with which they feel the most confident in the concrete situation, and which they learnt the best, and finally which they like the most. Briefly said: ON THE LEVEL OF THE FREE FORMS, THE CANDIDATES ARE BEGINNING TO CREATE THEIR OWN INDIVIDUAL SELF-DEFENSIVE CONCEPTION.

This level is specific for its free martial improvisation and reflexive, that is, the intuitive application of the adequate tactical-technical self-defensive grasps, depending on the condition which are imposed by the "real fight" (e.g.: the beginning and the further flow of the martial situation, physical built of an opponent and any possible wider fighting abilities of an opponent, the space in which the fight is occurring, etc.). Because of this, the FREE FORMS of KYOKUSHINJUTSU in the true sense represent the respective preparation for "THE FIGHT WITHOUT RULES".

In the practical-training sense, THE FREE FORMS are practiced and worked out with a partner, according to JIU KUMITE concept (THE FREE FIGHT - SPARRING). Differing from the other martial arts, which are based on the martial competition and on an orientation towards a sportive and competitive character, KYOKUSHINJUTSU JIU KUMITE is used for maximally bringing together "the simulated martial conditions", practiced during the training sessions, and the real fighting situations. In order not to have this kind of martial practice turned into the "real fight", and in order to have the basic JU JUTSU principle - THE PRIORITY of DEFENSE - fully respected, I had to introduce some minimal, but truly essential, rules. Therefore, the roles of the opponents are strictly divided on the attacker - TORI, and on the defender - UKE, where as each has its own function, advantage and limitations.

A) TORI

When practicing the level of KYOKUSHINJUTSU FREE FORMS, TORI has a very important and ungrateful role. This means that TORI has to seriously endanger his/her enemy by using the offensive actions, while applying the limited technical potentials. Although the foreseen technical restraints have the goal of manifesting the characteristics of the "layman attack", TORI is left with the respectable offensive possibilities, which are the following:

- 1) TORI can use all the available fighting techniques, which are based on the attack - grasp for kimono, that is, all offensive judo throws, chokes and elbow and shoulder locks.
- 2) TORI can use all of the available fighting techniques, which are based on the attack-grasp of any part of the body, which means layman-wrestling grasps, liftings, throws, tripping, choking, etc.

3) TORI can use an unlimited number of the wide round strikes with an open hand ("the slaps") - palm or upper arm, which are directed to the head or body.

By using these techniques, TORI's goal is to endanger, or at least to overcome an opponent, in some of the following ways: a) by taking-down an opponent to the ground with the application of judo and wrestling grasp; b) by forcing an opponent to give up while using the pressure of the established lock or with the choking grasp; c) by directing the full strike with the palm straight to the head or stomach.

Since TORI would be exposed to the extremely forceful and dangerous counter-attacking techniques, TORI must be fully equipped with the adequate protecting gear, such as: the hamlet, protecting vest and a hard protector for genitals.

B) UKE

UKE will be exposed to the attack, which should truly reflect the conditions of the "real fight" against an untrained attacker, and although the limitation of the offensive techniques is conceived in such a way that it should maximally lower the danger from getting an injury, the roll of the defense wouldn't be neither easy, not pleasant. Therefore, UKE has only one goal, and this is UKE's surmounting of an attacker with the timely, fast and efficient self-defensive action. In order to so, UKE has at his/her disposal wide tactical-technical possibilities. In the technical sense, the defense has the right to use almost everything:

1. JUDO throws, and the other takedowns that exist within the method of KYOKUSHINJUTSU, with all its modalities and variations. Besides this, the experts and the masters of the art of JUDO have the possibility to apply the wider

techniques of JUDO, with an unlimited use of defensive grasps only if they are conducted in a short, fast and efficient manner, meaning that the self-defensive process must not be turned into the sportive - judo fight.

2. Single and combined locking-techniques, encircled with KYOKUSHINJUTSU method, with all modalities and variations. Besides this, the experts and the masters of AIKIDO have the wide possibility of applying all other locking-techniques under a condition that they must strictly take care of not accidentally injuring an opponent, when applying the risky grasps - take-downs under the lock (under the assumption that the attacker doesn't have a previous knowledge of the specific aikido falls).

3. The wide diapason of the techniques - introductory, transitional and the finishing KARATE strikes, which are encircled with the method of KYOKUSHINJUTSU, under an explicit remark that the strikes must be adequately dosed since the protecting gear used by TORI is not totally resistant to the forceful strikes that are perfected by TAMESHIWARI method. One must take a special care when applying the finishing strikes, which must be strictly controlled since they are just an indication of a successfully ended action. Besides this, the experts and the masters of KARATE, under the same terms, can use all of other available KARATE strikes except the direct fist punches, which are applied to the head and the body with the striking surface - seiken, in order not to have a self-defensive process turned into the sportily karate fight.

The delicate situation to which UKE is exposed is made more difficult by the conditions that are in advance stating the way of UKE's victory. To be more specific, UKE can win only in two cases: 1) If UKE

finalizes the self-defensive action with the controlled, technically correct, respective finishing strike and 2) If UKE establishes the control over the opponent by conducting the technical grasp of locking, which is used for forcing an opponent to surrender. Besides this, in case of the victory, UKE is obliged to prove the usability of the correctly applied (introductory, transitional and finishing) KARATE strikes on TAMESHIWARI test, right after the fight.

C) THE CONTROL OF THE MARTIAL PROCESS

The martial process of KYOKUSHINJUTSU JIU KUMITE can be conducted strictly under the supervision of the master-instructor, whose task is to keep the full maintaining of the practical essence of the FREE FORMS concept with the timely interventions. Since the martial process is not limited in time, master-instructor's interventions can be essential, educational and advisory, and they practically come down to the following:

- 1) They prevent the fight from turning into the "uncontrolled fight". According to this, the master-instructor must pay a special attention to noticing on time any possible signs that are indicating the fighter's aggressive, malicious and incorrect behavior. In such cases, the fight must be stopped, and the candidate must be punished with the temporary and permanent distancing from the training.
- 2) They prevent the possibility of having the martial process turned into the sportive judo fight. To be more exact, if the established grasp-position turns into judo-outwitting, with lots of mutual unsuccessful overthrowing and toppling grip attempts which last over ten seconds, the fight must be stopped so the fighter's attention would be drawn to the essence of the FREE FORMS, with the demand of the wider use of the martial techniques.

3) They prevent the possibility of having the martial process turned into KARATE competition. This is related to the situation in which both TORI and UKE are trying to resolve the fight from the safe distance, mutually exchanging the strikes and blocks which last for over 10 seconds. Such fight should be also stopped, and it must be insisted on the wider use of the martial techniques.

4) They prevent the possibility of having the primary roles switched during the martial process between the two opponents, in which UKE starts applying the offensive techniques and TORI starts withdrawing. In such case, the master-instructor must forbid UKE to move forward, that is, UKE must be limited in the tactical imposition of the grasp-position.

5) Stating the situation in which TORI won by using some of the foreseen means, and the complete termination of the fight.

6) Stating the key self-defensive grasp which UKE conducted and which might, according to the master-instructor's free judgment represent the turning point of the martial process, in the conditions of the "real fight" (e.g.: correctly conducted introductory or transitional phase of the action). In such case, the fight should be stopped at that very moment (at the "frozen" position) so UKE would be given the possibility to finish his started action by his own concept within the three seconds (which is three hand claps), during which an attacker is passively assisting.

7) Evaluation of the shown quality and the usability of the finishing action which was conducted by UKE, so the victory or the termination of the fight would be stated, or the fight would be continued if the technique was not done correctly or precisely.

8) Evaluation of the strike usability which UKE conducted in the concrete situation during TAMESHIWARI test. If the test turns to be unsuccessful, the fight should be continued.

D) THE ANALYSIS OF THE MARTIAL PROCESS

The most important segment, when practicing the level of KYOK-USHINJUTSU FREE FORMS, is working out and the analysis of the finished martial process. No matter whether the fight resulted with defenses victory or defeat, the recognition of the concrete positive and negative indicators that occurred in all phases of the tactical-technical respond, is of the decisive importance for the further process of improving of each candidate. The master-instructor, the carrier of defense - UKE, the carrier of the attack - TORI, and the other masters who are the observers of the martial process and who may be invited to take a part in the discussion, are analyzing the process. From the educational point of view, it is recommended, if it's possible, that someone records the fight on the video-tape because after the longer, subsequent analysis of the video material, a person can come to the numerous useful conclusions. Besides this, it is the only way for the candidate to see his/her own tactical-technical lacks, and it can incomparably help much more than just any kind of an advice. Anyway, the analysis of the martial process has the following aims:

a) It is used for the recognition of the general tactical-technical lacks of defense and the precise introduction of the candidate concerning the renewing of the concrete BASIC and the COMPLEX FORMS.

b) It is used for the recognition of the tactical-technical lacks of defense during some PHASES OF THE ACTION, and it is used for giving a precise instruction to the candidate concerning the renewing of the concrete variations of the COMPLEX FORMS.

c) It is used for the recognition of the tactical-technical grasps, which the candidate brought to perfection and adopted as his/her own "specialty". Such candidate should be preciously referred to linking of the specific VARIATIONS of the COMPLEX FORMS and to finding out the new tactical-technical solutions through the newly derived VARIATIONS of the FREE FORMS, in which his "specialty" would be fully expressed.

d) It is used for the recognition of such tactical-technical grasps, which the candidate adequately and efficiently applied combining his/her previous martial arts knowledge (judo, aikido, karate) with the segments of KYOKUSHINJUTSU method. Such candidate should be preciously referred to improving the linking of the specific VARIATIONS of the COMPLEX FORMS with the elements of his own martial art, so he/she would find new tactical-technical solutions through the newly derived VARIATIONS of the FREE FORMS, in which his/her basic art would be fully expressed.

With the successfully learnt KYOKUSHINJUTSU FREE FORMS level, the process of surmounting the BASIC SELF-DEFENSIVE PROGRAM of KYOKUSHINJUTSU is encircled. THIS IS THE LEVEL ON WHICH THE CANDIDATES ARE PRACTICALLY TURNING THEMSELVES INTO THE MASTERS OF JU JUTSU ART.

Chapter 6

"THE WEAPONS" OF KYOKUSHINJUTSU

(THROWS - LOCKS - STRIKES)

THE TECHNIQUE OF THROWING - NAGE WAZA

The martial techniques of throwing - NAGE WAZA are used for lifting an opponent from the ground so one could throw him down by using the adequate and trained grasp. According to the methodological concept of KODO KAN JUDO, which is completely based on NAGE WAZA techniques, the instant process of conducting the throwing action is divided into three continuing phases, and each has its functional meaning from the aspect of the successful application of the grasp. These phases are:

- a) KUZUSHI - the phase when an opponent is unstable - this phase can be provoked, or it could be waited upon, as the prerequisite for the application of the action.
- b) TSUKURI - the phase of entering into an adequate grasp-position which is used for the establishment of the control over the opponent's balance.
- c) KAKE - the phase of conducting the throwing action in which one uses one's own minimal physical strength, technically causing the rotation of an opponent's body which, like that, looks as if it is losing the weight.

These rules are inviolable for all martial situations in which one applies NAGE WAZA, no matter if the throwing technique represents the goal to itself - which is the case in JUDO - or if it's used only as a segment, in the combination with the other kinds of martial grasps - which is the case in the art of JU JUTSU.

The self-defensive method of KYOKUSHINJUTSU is working out 4 different throwing techniques, that is take-downs, which were chosen by the criteria of the total compatibility with the other, different martial techniques which exist within the system. Their usability is stressed in the FINAL PHASE of the ACTION, but only as a segment that has to enable the further application of the other, from the self-defensive

aspect, more efficient technical solutions. Practically, this means that when applying the martial throwing grasps, the method of KYOKUSHINJUTSU is absolutely following the basic technical principles of KODO KAN JUDO, but its tactical meaning is being perceived in somewhat changed, specific way.

According to the tactical-technical concept of KYOKUSHINJUTSU, the throwing technique NAGE WAZA can be applied only after the introductory strike. Although the strike, if it's correctly done, represents solely the respective martial action, in this case its function would be fulfilled no matter what was the primary effect, having in mind that an opponent's secondary reaction would be anyway his out-balancing, that is, he would be brought to the position of KUZUSHI, which is suitable for the further application of the throwing technique. BECAUSE OF THIS, THE INTRODUCTORY STRIKE IS TREATED AS AN OBLIGATORY INTEGRAL SEGMENT OF THE THROWING TECHNIQUE.

The second phase of throwing - TSUKURI - the establishment of the control over an opponent's balance with the suitable seizing-position, as well as the third phase - KAKE - which is the immediate conduction of the throwing action, are both fully carried out by the principles of KODO KAN JUDO. But, right after the application of the throw, the concept of KYOKUSHINJUTSU is insisting on the obligatory, continual establishment of the lock over an opponent that was taken-down, which is the second characteristic of this method. In other words, the analysis of the "realistic fights" showed that solely conducted technique of throwing is not enough for the realization of the self-defensive essence of the art. BECAUSE OF THIS, IN THE METHOD OF KYOKUSHINJUTSU WE TREAT THE FINISHING LOCK AS AN OBLIGATORY INTEGRAL SEGMENT OF THE THROWING TECHNIQUE.

1) OSOTO GARI

OSOTO GARI (the major outer sweep) belongs to the standard JU-DO throws, to the technical group of "the LEG THROWS", and it can be found in almost all karate styles where it is practiced as a secondary martial technique.

The most adequate KARATE strikes which can be used as an introduction to OSOTO GARI throw, in order to bring down an opponent to the position of KUZUSHI are: the knife-hand strike directed to the head - shuto gamen uchi (398), and the round elbow strike directed to the head - mawashi hiji jodan ate (399). Strikes are delivered with the oppo-



site arm in comparison to the taken stance - gyaku variation - with the parallel fixing and pulling out of the opponent's arm, towards you. Right after you applied the introductory strike, you should continue with establishing the adequate

position, which is to be used for the intended throw. This is practically manifested through three, at the same time synchronized, moves:

- a) the arm which was holding an opponent continues to pull an opponent towards itself,
- b) the arm which conducted the strike is pushing an opponent away from itself either by pressing the chin with the palm-heel (jujutsu variation), or either by KIMONO grasp (judo



variation), and c) simultaneously straddling over the opponent's leg, twisting his body backwards, towards the ground (400) (401).

The final throwing phase is done with the energetic forward twisting of the body, with the simultaneous kicking out of the opponent's leg. If all attacking points of the throw (pulling out of the arm, pushing the chin, knocking out the leg) are synchronizingly affected, the grasp will be effectively conducted with the minimal use of the physical strength (402) (403).



Having in mind that the mentioned throw, no matter how it's effectively conducted, it would neither hurt nor neutralize the attacker, so I'm especially emphasizing that osoto gari must be finalized with the finishing elbow lock - hiji jime (404), so you would establish the control over the taken-down opponent.



From the aspect of the COMPLEX and FREE FORMS OF KYO-KUSHINJUTSU, the throw OSOTO GARI is very important because it's giving the possibility of the efficient reclaiming of the situation, when you are faced with the other throws and take-down grasps which turned to be unsuccessful. If you unsuccessfully conducted the throw IPPONSE-OI NAGE - because of the poorly accepted beginning grappling position, resistance or an opponent's weight (405), it would be enough if you just conduct the short mid-grasp using the elbow strike (406), which will bring an opponent into an ideal position for OSOTO GARI throw (407).



You can do the similar thing if you are faced with the unsuccessful take-down by KANSETSU GERI technique (408) by simply switching to the throwing action OSOTO GARI (409).



2) IPPON SEOI NAGE

IPPON SEOI NAGE (one-armed shoulder throw) is the standard JUDO throw from the technical group of the "arm throws". Basically, it comes down to accepting an opponent's arm, lifting an opponent over the shoulder and throwing him over yourself.



The most adequate strike, which can be applied as an introduction to IPPON SEOI NAGE so you could bring the opponent into KUZUSHI position, is the round elbow strike applied to the head - mawashi hiji jodan ate (410) (411).

It is done with the full step forward, with the parallel acceptance, lifting and pulling of an opponent's arm.

After the applied strike, you should, in continuity, go on with an adequate positioning of yourself for the intended throw, which is manifested with the synchronized turn of your body towards an opponent, with lowering the gravity and pulling an opponent's arm, with the simultaneous pulling of your arm under an opponent's upper arm, and placing your opponent onto your shoulder (412) (413).





The finishing phase of the throw is conducted with the energetic bending of the body forward (in direction of the throw) - with the instant sprawl of the legs in the knees, and pulling an opponent's arm downwards. If the introductory position were done correctly, the throw would be efficiently done with the minimal use of the physical power (414).



This throw can be extremely dangerous if an opponent is stiff and doesn't have the knowledge of the falling technique. Anyway, the throw should be ended with the establishment of the elbow lock - *hiji jime* (415), so you would create the conditions for the adequate finalization of the self-defensive process.

From the aspect of the COMPLEX and FREE FORMS OF KYOKUSHINJUTSU, the throw IPPON SEOI NAGE is very important because it's giving the possibility of the effective reclamation of the situation if you failed with the other throwing actions. To be more exact, if you failed with OSOTO GARI, when your opponent eludes the take-down by lifting his leg - he spontaneously comes to the position suitable for IPPON SEOI NAGE.





You should do the similar thing when you are reclaiming the unsuccessful "great Chinese throw", when an opponent pulls his gravity backwards, in which you simply switch to the throwing action of IPPON SEOI NAGE.

3) KANSETSU GERI

KANSETSU GERI take-down (stepping on the opponent's knee joint) is typical for KARATE, and it is used in all KARATE styles through the various technical forms of application. In the method of KYOKUSHINJUTSU, it is done in the specific way, which understands the obligatory introductory strike and grasping of the opponent's kimono, just before the immediate taking-down action.

KANSETSU GERI is predicted for the condition of the very close combat contacts. The most adequate introductory strike is shotei (to the tip of the chin), and it is done in such a way that it has to simultaneously cause the effect of shock and the effect of pushing the chin upwards.

Synchronized with the strike, one establishes the grasp with the other arm by catching an opponent's kimono in the back part of his collar or shoulder (423) (424).



The take-down process is continued by pushing and pulling an opponent backwards and downwards, with the parallel passing throw with your hips beside the opponent so you could take an appropriate position for the application of hit - sokuto (edge of the foot) applied to the opponent's knee joint (425) (426). With an effective application of KANSETSU GERI technique, an opponent would be efficiently taken-down and brought to very unpleasant position (427).







But, no matter how unpleasant this take-down is for an opponent, it would neither hurt nor neutralize him, so KANSETSU GERI must be finalized with the finishing elbow lock - hiji jime (428).

From the aspect of the COMPLEX and FREE forms of KYOKUSHINJUTSU, KANSETSU GERI take-down is important because of its possibilities of the effective overhauling of the situation concerning the application of the other unsuccessfully conducted throws. If you have a case of the unsuccessful application of the throw IPPON SEOI NAGE (429), it would be enough if you just conduct a short mid-grasp using the elbow strike (430), and transform the intended throwing action into KANSETSU GERI take-down (431).



You can do the similar thing if your throw attempt of OSOTO GARI fails (436). You can simply transform your action into KANSETSU GERI take-down (437) (438).



It is important to emphasize that between KANSETSU GERI take-down and OSOTO GARI throw there is a full compatibility. Which of these two techniques is going to be used in the concrete situation is strictly up to the body's instant position in the comparison to the opponent's body and the opponent's balance, that is, to the position and posture of the opponent's legs.

4) THE GREAT CHINESE THROW

I became familiar with "THE GREAT CHINESE THROW" for the first time in the late '60's, because my first KARATE teacher Dr.Vojislav Bilbija⁶⁰ stressed the usability of this martial technique. Later, during my stay in Japan, I noticed that Masutatsu Oyama was also using this grasp for resolving the close martial situation, but after my training in China I recognized the full martial and technical importance and the technical perfectness of the mentioned throw. Although the modern theory and practice of martial arts treat "the Great Chinese throw" as an old-fashioned archaic form, in the method of KYOKUSHINJUTSU it has a significant place, as one of the basic self-defensive techniques.

The most suitable KARATE strike that can be applied, as an introductory to "the Great Chinese throw" is -shotei - the palm heel strike which is delivered to the opponent's tip of the chin (435) (436). Since this is an extremely powerful strike, it is necessary that you, during the process of delivery, catch and hold your opponent. This has a double effect - it intensifies the effect of the strike, and it creates the conditions for the continuation of the action.



Adequate positioning for the throw must be done very quickly and at the right moment, since your opponent is already at the stage of the complete debalance, which is controlled only with your cling.

Practically this, means that you have to let go your opponent, so you arm the opponent's legs in order to establish once more the control over his balance, firmly grappling the backside of his belt or kimono.







The final phase of the throw is done with the sudden pulling of an opponent's body towards yourself, with the simultaneous pushing of the opponent's head backwards. With such an action, you are technically establishing the rotating movement of an opponent's body and you are creating the effect of "see-saw", which means that the opponent's body, at that moment, illusionary looses the weight, so the throwing process is done without any strain (439).



I must stress that this throw can be very dangerous, especially if you, with the intended and trained move, hit the back part of the opponent's head on to the surface (440). But, no matter what are the possible and accompanying effects of "the Great Chinese throw", the action must be finished with the establishment of the elbow lock - hiji jime (441).

THE TECHNIQUE OF LOCK AND CONTROL *- OSAE WAZA -*

The LOCKS - KANSETSU WAZA - are the most important and the most recognizable technical elements of the self-defensive art of JU JUTSU. Their basic purpose is the establishment of the control over the opponent - OSAE WAZA. The places on which one applies the locks are the joints of extremities and spine, and technically it is done by stretching and twisting the joint over its anatomical limits of movability, that is, counter-wise from the anatomical construction of the joint, which causes an intensive paralyzing pain.

Within the basic self-defensive program of KYOKUSHINJUTSU, six types of locks are being worked out. They are chosen according to the criteria of the full compatibility with the other numerous martial techniques, which exist within the system. Their usability is emphasized in the TRANSITIONAL and FINAL PHASE of the ACTIONS, and according to the tactical-technical concept, they are divided into three groups: 1) single locks, 2) complex locks, 3) finishing locks. The functional characteristic of the single locks is that they are applied strictly after the introductory strikes, and that they have a roll of bonding the INTRODUCTORY PHASE OF THE ACTION WITH THE TRANSITIONAL PHASE. The complex locks are typical for emerging in the form of transformation from one lock into the other, as the factor of taking over the fighting initiative in the TRANSITIONAL PHASE OF THE ACTION. And finally, the finishing locks play the roll of the key element of overcoming and establishing the full control over the opponent, as an introduction to finishing strikes in the FINAL PHASE OF THE ACTION.

1) THE SINGLE LOCKS

For the needs of KYOKUSHINJUTSU method, I chose two, relatively simple and easily applied elbow locks from the wide technical group - HIJI JIME, which functionally fit into the basic tactical-technical concept and the martial varieties of the mentioned method, as single technical elements, having a primal role of the bonding factor. Although they look similar at the first sight, they differ in the tactical approach towards an opponent and the whole technical realization.

A) HIJI JIME - SOTO WAZA

In AIKIDO theory, this type of lock belongs to the technical group - NIKAJO OSAE. Its basic characteristic is the martial respond by establishing an elbow lock and the lock on the opponent's wrist joint with the technical grasp from the outer side - SOTO KAITEN.



The starting martial position in which one applies this technique can be an opponent's attack started with the upper arm, forearm or lapel grasp, depending on the present distance and the opp-

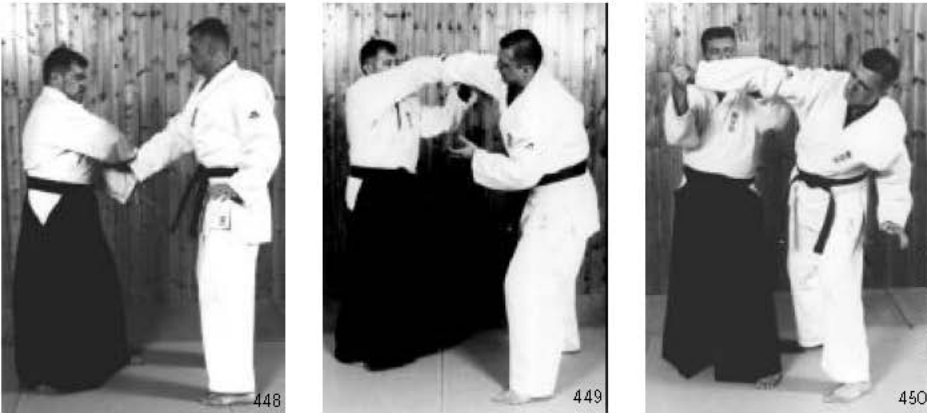
onent's height. The lower instep kick - kin geri (442), and the head strike directed into the opponent's face - hitai tsuki (443) could be efficient introductory hits that could be used.

The efficient establishment of the elbow lock, with an additional wrist-lock, will completely depend upon the starting process of accepting and fixing of the opponent's wrist, while in parallel one acts with one's

other arm upon an opponent's elbow by applying the pressure from below, towards the above, with the energetic half-circled turn of one's body with which one reaches the effect of the forced round movement of an opponent's arm - by twisting from the outer side towards the inside (444) (445) (446) (447).



The whole process should be done as one fast, spontaneous motion, for which a minimal physical strength is needed, and by pressing an opponent's elbow downwards, and by lifting his hand upwards and towards the body, you will bring an opponent into the position of the elbow and hand lock. With this, you will establish an efficient (transitional) control of HIJI OSAE SOTO WAZA (451).





B) HIJI JIME - UCHI WAZA

The basic characteristic of this technique is your squeezing under an opponent's arm from the inner side - UCHI KAITEN - so you would establish an elbow or a shoulder lock. This understands the maneuver of turning your whole body for three thirds of the circle, towards the inner side of an opponent's guard. In AIKIDO, the mentioned maneuver is being worked out through the technical forms SANKAJI and GOKAJI, only the exception in this case is that the finishing accent is put on the controlling technique HIJI OSAE. From the aspect of KYOKUSHIJUTSU method, the mentioned grasp is foreseen for the self-defensive response to the opponent's attack conducted from the back, having also the function of bonding the technical factor in the COMPLEX and FREE FORMS.

When practicing the technique HIJI JIME - UCHI WAZA, you have to take the frontal beginning position towards the opposing grasp started with the upper arm or the forearm. The most efficient introductory strikes, which at the same time fit into a maneuver of the round move towards an opponent, are the linked technique of the elbow strikes - with both left and right arm, mawashi hiji jodan ate (452) with the full step out, and ushiro hiji chudan ate (454) with the other arm. During the mid-



phase of the strike (453), you should accept an opponent's wrist joint by using the typical AIKIDO grasp, which has a "hook" shape. After the introductory strikes and acceptance of an opponent's wrist joint, establish the lock with the simple passing under an opponent's arm, fixing along



his shoulder (455). By pushing downwards an opponent's shoulder with the intensified elbow pressure and simultaneous lifting upwards of an opponent's hand, with the energetic twist of the whole arm, an efficient (transitional) control of the elbow and the shoulder is established - HIJI OSAE UCHI WAZA (456).

2) THE COMPLEX LOCKS

According to the concept of KYOKUSHINJUTSU, the single locks have instant, short-term effect and can't be treated as the factor which is finishing the martial situation. Because of this, the method is working out the system of COMPLEX LOCKS, which adequately fit into this tactical-technical concept, where as their function is the total pasivization of the attacker. Practically, with your establishing of the COMPLEX LOCK, an attacker is subdued, and it's only a matter of a judgment and a decision whether or not the fight should end with it or should it be continued until the finishing strike is applied. The basic characteristic of the COMPLEX LOCKS is THE TRANSFORMATION FROM ONE LOCK INTO THE OTHER LOCK. Here, the principle of CONTROLLING THE PAIN WITH THE PAIN is fully expressed - so this means that the pain, which is caused by the establishment of the lock, should be used for the

establishment of the other lock, more suitable for forcing an opponent to surrender. In KYOKUSHINJUTSU method, two kinds of COMPLEX LOCKS are used - NIKAJO OSAE and UDE GARAMI, which are spontaneously added onto all variations of the transitional lock HIJI JIME. Besides this, they are mutually completely compatible, and they can be easily transformed from one into the other, which is especially important when you are working out the COMPLEX and FREE FORMS.

A) NIKAJO OSAE

In AIKIDO theory, under the technical group NIKAJO, numerous locking variations of the wrist joints in the combination with the other locks are encircled. In the concrete case, we are talking about the establishment of the lock control over the wrist, which is additionally fixed with the pressure over an elbow. The introductory position for the application of this technique is HIJI OSAE (457) with the simultaneous or additionally applied wrist joint lock (458). NIKAJO OSAE is established with the short tightening of the introductory lock, after which one bends an opponent's arm downwards, till the right angle is reached, simultaneously fixing his elbow next to the one's body, and permanently intensifying the pressure over the twisted upper arm, which will cause paralyzing pain and the opponent's subjugation to our will (459).





B) UDE GARAMI

UDE GARAMI is one of the most known complex locks which is used in all self-defensive systems. Its basic characteristic is the full blockade of an opponent with your parallel acting over his wrist joints, elbow and shoulder. In the method of KYOKUSHINJUTSU, a special variation of this technique is used, with the application of the additional lock over an opponent's neck.

The introductory position for the establishment of the complex lock UDE GARAMI is (as it was in the previous case) HIJI OSAE (460), with the parallel or additionally added lock over the wrist joint (461). UDE GARAMI is established with the lifting of an opponent's arm, during which you are keeping the constant lock pressure over the wrist (462), in parallel pushing an opponent's shoulder downwards, with the twisting of an elbow (463) until it is fully fixed under your armpit (464).



By jerking the body counter-clockwise from the direction of the established lock, we will cause an opponent's pain on all three attacked points (hand - elbow - shoulder).



464



At the moment of the full ensurement of the elbow and shoulder lock, you should let go the wrist joint lock, and with your free arm you should establish an additional neck lock - KUBI KANSETSU WAZA (465).

3) THE FINISHING LOCKS

The FINISHING LOCKS have a basic function of enabling the adequate technical conditions for the application of the finishing strike. The method of KYOKUSHINJUTSU is working out two types of these locks, which are chosen by the compatibility criteria with the other finishing techniques used within the system.

A) NIKAJO NE OSAE

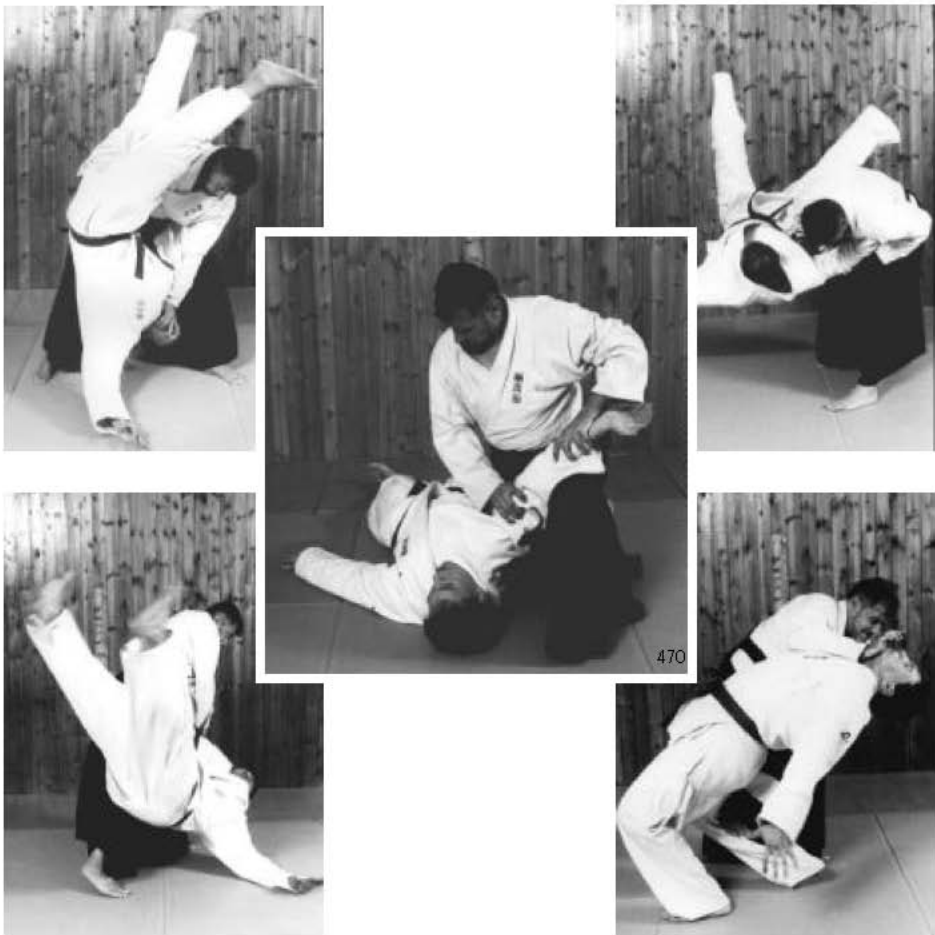
NIKAJO NE OSAE is one of the usual endings in AIKIDO. It belongs to the technical group NIKAJO - hand joint locks combined with the other locks, but only with an exception that in this case it appears as a technical establishment of the control over the taken-down opponent. In the method of KYOKUSHINJUTSU, a variation of additional fixing of the opponent's elbow - with the use of a knee, is used, and it is foreseen for the situations when you have to finish off an opponent from a high NIKAJO OSAE position with the strike, which is technically possible only if an opponent is on the ground.



It is done with a simple take-down in the following way: from the position NIKAJO WAZA (466) step forward, constantly applying the lock pressure over the wrist joint (467), causing an opponent's stretching to the ground with the half round move. The wrist joint lock is additionally fixed with the knee pressure (468), so you could apply the finishing strike with your free arm (469).

B) YOKO HIZA GATAME

This technique is typical for KODO KAN JUDO and JU JUTSU methodology, where it is being worked out within the technical group - arm locks - UDE KANSETSU WAZA. Practically, it is done by stretching out the opponent's elbow joint counterclockwise from the anatomical construction, with the technical grasp over the knee. It is used in KYOKUSHINJUTSU because it can be easily and spontaneously added to the all planned techniques of throws and take-downs, as an adequate prerequisite for the finishing strike.



THE TECHNIQUE OF STRIKE - ATEMI WAZA

The technique of strike, as the most dangerous martial segment, takes up a very important position in the self-defensive art of JU JUTSU, where it has a strictly defensive character with the three basic functional aims: 1) TO STOP THE ATTACKER - by causing psychological or physical shock⁵¹, which would either make an opponent to totally give up the attack or which would make him to pause for the moment, which should be enough for the application of the other defensive measures; 2) TO ENABLE TAKING OVER THE MARTIAL INITIATIVE - as an introduction to the application of the other self-defensive grasps; 3) TO NEUTRALIZE THE ATTACKER - by causing a heavy physical injury, which ought to stop the opponent's further activity. Because of this, the efficient self-defense understands the practice and the use of ATEMI WAZA that are strictly forbidden in the sportive martial disciplines, so, in the art of JU JUTSU, you can find such KARATE strikes. In order to reach the functional aims, every ATEMI technique must fulfill the following conditions:

- a) THE TECHNICAL CORRECTNESS - The strike must be technically correct in order to be efficient. After all, this is the basic difference between the trained fighter and "the layman".
- b) THE TIMING - The strike must be timely in order to be efficient. Under this term, a psychological and physical timing is understood in the comparison to an opponent and the martial situation. The strike, which is applied at a certain moment and in a certain manner, to which an opponent can't react since he is not expecting it, is the best strike.
- c) THE SPEED - The strike must be adequately fast in order to be efficient. In this case, the factor of speed is directly connected to the factor of timing. The strike which is applied before the right time, would be just as bad as the strike which is applied later.
- d) THE PRECISENESS - The strike must be precise in order to be efficient. This means that it must be applied strictly to the vital part of an opponent's body, in order to fulfill the expected effect.

e) THE POWER AND THE FORCEFULNESS - The strike must be adequate in its powerfulness and forcefulness in order to be efficient. This factor directly reflects the usability of the strike although the intensity of the power and force doesn't have to be the same with all ATEMI techniques.

THE BASIC SELF-DEFENSIVE PROGRAM OF KYOKUSHI-NJUTSU is working out eight types of strikes, which are chosen by to the following criteria - simplicity, efficiency, and compatibility with the other martial techniques used in this system. Their usability is emphasized in all phases of defensive process, with precisely determined tactical-technical purpose:

THE INTRODUCTORY PHASE STRIKES: Their primary aim is to confuse and stop the attacker for the moment, so you would create the conditions needed for the application of the continual counter-attack. This doesn't exclude the possibility of totally subduing the opponent with the INTRODUCTORY STRIKE.

THE TRANSITIONAL PHASE STRIKES: They have a dual tactical purpose in the sense of taking over the martial initiative, that is, they have the linking function, if the transformation of the technical concept is needed, and they are used for the creation of the conditions needed for the application of the continual finishing grasp, with an actual possibility of having an opponent fully neutralized with the TRANSITIONAL STRIKE.

THE FINAL PHASE STRIKES: They are used for the absolute neutralization of the attacker by causing heavy body injuries, and they are applied only in the situations when this is totally necessary.

According to the concept of KYOKUSHINJUTSU, ATEMI WAZA is being practiced with the partner through the BASIC, COMPLEX and FREE FORMS, which gives optimal conditions for improvement of the tactical correctness, timing, speed, and preciseness of the strike. The power and the forcefulness of strikes are practiced by TAMESHIWARI method to the perfectness, that is, to the level of usability, which the Japanese martial theory defines with the term KOROSHI - the technique which is used for disabling an opponent from continuing the further fight, or IKKEN HISSATSU - TO KILL WITH JUST ONE STRIKE.

1) HEAD THRUST - ATAMI TSUKI

The HEAD THRUST belongs to the category of the basic INTRODUCTORY STRIKES. It is extremely efficient in the conditions of the close fight. It is a very fast and powerful strike which is easily applied and which can surprise every opponent. In the Chinese martial theory and practice, the usability of this strike is especially stressed as a factor which ought to represent the turning point of the martial process.

A) MAE ATAMI TSUKI

THE FORWARD HEAD THRUST - MAE ATAMI TSUKI or HITAI TSUKI (the frontal bone thrust) is one of the most powerful strikes in martial arts (471). It is usually applied to the tip of the chin, root of the nose, cheekbone or jawbone, and no matter which part it hits, it will cause an opponent's shock if its delivered suddenly and at the right moment. It causes a very good psychological and physical effect in the sense of stopping and averting the attacker, so it is frequently happening that the whole defensive process comes down to the application of this strike. When practicing and conducting this technique, it is very important that one pays a special attention on the teeth, which must be tightly



clenched, while the tongue must be pressed against the palate. MAE ATAMI TSUKI can be practiced by TAMESHIWARI method, although this is not obligatory because the thrust itself is extremely pernicious. When conducting it by TAMESHIWARI test, one has to do it strictly over the cloth which is more than two times folded, so the fragments of an object wouldn't hurt the face.

B) YOKO ATAMI TSUKI

THE SIDE HEAD THRUST (473) is foreseen for the situations of the absolute close distance. It is delivered with an energetic head jerk to the side, so you would hit an opponent's jaw with the side of the frontal bone. Its primal aim is to cause the psychological effect, which should enable the continuation of the action. The outcome of this thrust is unreliable and uncertain, so it must be always done in the combination with some other strike. Because of the very sensible hitting portion, it is not recommended that you practice it TAMESHIWARI method

C) USHIRO ATAMI TSUKI

THE OCCIPITAL BONE THRUST (474) should be used when an opponent is attacking you from behind. It is delivered with the powerful backward head jerk, in order to hit an opponent's nose, jaw or cheekbone with the portion of your back head. It is used for causing the psychological effect that ought to enable the continuation of the action. The physical outcome of this thrust is uncertain, so it must be done in the combination with some other hit. Because of the very sensible hitting portion, it shouldn't be practiced by TAMESHIWARI method.



2) KNIFE - HAND STRIKE - SHUTO

SHUTO is one of the most efficient and the most recognizable KARATE strike. In KYOKUSHIJUTSU method, it is especially favored as a technique that is easy for learning and easy for applying, so it is used in all phases of self-defensive respond. The basic characteristic of this strike is its enormous pernicious power, so if it is timely and presciously applied, the fight would basically come down to IKKEN HISSATSU.

A) SHUTO GEDAN ATE

The LOW BACKWARD KNIFE-HAND STRIKE - SHUTO GEDAN ATE (475) - is the introductory technique foreseen for the respond to the opponent's attack from your behind. It is done in the combination with the OCCIPITAL BONE THRUST, with a short and energetic jerk, while using the swing from the previous hit. It is applied to the area of the opponent's flank, with a primal aim of causing the psychological effect (unconscious pulling of the opponent's center of gravity), which ought to create the condition for the continuation of the martial action. It is regularly practiced by TAMESHIWARI method, so the efficiency of the technique would be enlarged.



B) SHUTO GAMMEN UCHI

THE KNIFE - HAND STRIKE TO THE HEAD - SHUTO GAMMEN UCHI - is a very dangerous technique foreseen for taking over the initiative in the TRANSITIONAL PHASE of the martial situation (477). The correct and timely application of this strike, according to the rule, means the end of the fight in which an opponent will be heavily injured. The strike is delivered from the side, with fast, half-round movement of the hand, which is directed to the opponent's temple (478), or to the part of the neck which is right under the jaw joint (479). With the regular practice of this technique by TAMESHIWARI method, one reaches the effect of huge eradication (480), which completely equals the usability of this strike with the efficiency of the weapon.







The special kind of this strike is the double -SHUTO AWASE TSUKI, which is being done in the function of the INTRODUCTORY STRIKE. The basic intention of this technique is to cause the opponent's psychological shock, so it needs to be conducted quickly and precisely, without any back

taught concerning the concentration of the power because the physical effect of the strike, in this concrete case, is not of the primal importance.

C) SHUTO NE WAZA - THE FINISHING STRIKE

As a finishing technique, SHUTO is being conducted with an intention of heavily hurting or killing an opponent. The main prerequisite for the efficiency of this strike is that an opponent should be previously blocked with the elbow lock - hiji ne osae. The strike is delivered to the temple or to the root of the nose, which actually depends on the opponent's head position (482). As a finishing technique, it is regularly practiced by TAMESHIWARI method so one could accomplish the effect of extreme perniciousness and so the usability of the strike would be equaled with the efficiency of the weapon.





3) *PALM-HEEL STRIKE - SHOTEI*

SHOTEI JODAN TSUKI - PALM-HEEL STRIKE TO THE POINT OF CHIN - is precise, powerful and dangerous ATEMI technique foreseen for taking over the martial initiative in the TRANSITIONAL PHASE of the defensive action. In order to feel confident about the mentioned strike, one needs to practice it a longer period of time, and once it is learned, it will become irreplaceable in the close combat conflicts. With the regular practice of this technique by TAMESHIWARAI method, one will achieve the ability of releasing a huge energy with a relatively short swing. So this strike, applied from any position, will make you a winner, causing heavy injuries to your opponent (484) (485) (486).





4) *FIST PUNCHES*

When forming KYOKUSHINJUTSU method, I maximally tried avoiding the use of the punch with a clenched fist in the BASIC SELF-DEFENSIVE PROGRAM. This was so because a fist, being a typical technical element of the art of KARATE, spontaneously imposes the offensive tactical approach towards the martial process. To the follower of JU JUTSU art, who is not in parallel practicing KARATE, a factor of the clenched fist unconsciously initiates the "boxing psychology" which is creating a confusion when choosing the adequate choice and the application of the other available martial techniques. Because of this, I decided to use only two punches from this technical group whose functional role is precisely determined and subordinated to the self-defensive meaning of the system.

A) URAKEN SHITA UCHI GEDAN

This strike is foreseen strictly as an introductory technique for the self-defensive respond to the opponent's attack done by the grasp around the neck. It is applied in the series of two to three strikes (with one arm) to the opponent's genitals. It has a very reliable psychological and phys-



ical effect. Since the strike is applied to a very sensible part of a body, it doesn't have to be powerful, but it is important that it's applied quickly and precisely. It is not being practiced by TAMESHIWARI method.

B) TETTSUI NE-WAZA

The strike with the iron hammer fist - TETTSUI is foreseen only as a finishing technique, which can be adequately upgraded to the finishing lock NIKAJI NE-WAZA (488) (489). It is applied to the base of the skull, with an intention of heavily hurting or killing an opponent. As a finishing strike, it is regularly being practiced by TAMESHIWARI method, so one could accomplish an effect of extreme forcefulness (490).





5) AN ELBOW STRIKE - HIJI WAZA

An ELBOW STRIKE belongs to the category of the most powerful strikes in the art of KARATE, and it is widely used in the method of KYOKUSHINJUTSU in which it has an intention of taking over the initiative in the TRANSITIONAL PHASE OF THE ACTION, and also being a reliable finishing technique in the FINAL PHASE. It must be practiced by TAMESHIWARI method, so this powerful strike would get a component of the extreme forcefulness.

A) MAWASHI HIJI JODAN ATE

ROUNDHOUSE UPPER ELBOW STRIKE TO THE HEAD - MAWASHI HIJI JODAN ATE - is easily learnt and easily applied. It is very forceful and if it's timely delivered, the martial process will practically come down to IKKEN HISSATSU. The preciseness is not of the primal influence, which means that the strike would reach a desirable effect even if it hits any part of the opponent's head. It is to be used for taking over the martial initiative in the TRANSITIONAL PHASE of the self-defensive action and it is used as a bonding factor in the COMPLEX FORMS. It is regularly being practiced by TAMESHIWARI method (493).





B) USHIRO HIJI CHUDAN ATE

BACKWARD MIDDLE ELBOW STRIKE - USHIRO HIJI CHUDAN ATE - is before all foreseen for the self-defensive respond to the opponent's attack applied from the back side, where as the goal is taking over the martial initiative in the TRANSITIONAL PHASE OF THE ACTION. Besides this, it is often used as a bonding factor in the COMPLEX FORMS. It is applied with the tip of an elbow to the opponent's solar plexus so one could achieve physical and psychological effect, which ought to enable the continuation of defensive process (494) (495). It is happening very frequently that the martial process ends with an application of just this strike. It needs to be regularly practiced by TAMESHIWARI method (496).



C) USHIRO HIJI JODAN ATE

BACKWARD UPPER ELBOW STRIKE - TO THE OPPONENT'S HEAD appears only as the bonding factor in the COMPLEX FORMS (497). It is extremely dangerous - but not precise. Its primal function is to cause the psychological effect over the opponent, which ought to enable the continuation of defensive process, where as its physical outcome is not to be underestimated. It should be regularly practiced by TAMESHIWARI method (498).



D) HIJI OROSHI UCHI

As a finishing technique, an ELBOW STRIKE - HIJI OROSHI UCHI is applied with an intention of heavily hurting or killing an opponent. The prerequisite for the full efficiency of the strike is that an opponent should be previously blocked with the finishing lock - HIJI NE OSAE (500) or UDE GARAMI (499), so depending on that, it is deliv-



ered with the tip of the elbow to the area of sternum, or to the opponent's skull base, to which the whole weight of the body is introduced. It is regularly being practiced by TAMESHIWARI method, so one could reach the effect of total forcefulness and so one could equal the usability of the strike with the efficiency of the weapon (501).





6) KNEE STRIKE - HIZA GERI

HIZA GERI is one of the strongest leg strikes, and within the method of KYOKUSHINJUTSU it is widely used as a universal introductory strike, as well as the reliable finishing technique. It must be practiced by TAMESHIWARI method because one should develop, besides the forcefulness, perniciousness too.

A) HIZA GERI GEDAN

The LOWER KNEE KICK is used in the most of KYOK-USHINJUTSU forms. It is delivered to the opponent's flank, so one could accomplish the psychological and physical effect, which ought to create the conditions for the continuation of the martial action (502). Anyway, it is an ideal leg technique for the close distance fight.



B) HIZA GERI JODAN

As a finishing technique - UPPER KNEE KICK TO THE HEAD is used for the neutralization of the opponent, and it can cause a heavy consequences over the opponent's life and health. The prerequisite for the efficient application of this strike is that an opponent should be blocked with the lock of UDE GARAMI, with an additional lock applied to his neck (503).







7) THE LOWER INSTEP KICK - KIN GERI

KIN GERI is a universal introductory kick, used in the most forms of KYO-KUSHINJUTSU method. It is delivered with instep to the opponent's genitals (505). Having in mind the sensitivity of this ATEMI spot, the kick doesn't have to be strong, but it has to be extremely precious and quick - "just like a whip strike".

Its primal function is to cause the psychological effect over the opponent (stopping the attack and unconscious withdrawal of the body to the back), which ought to enable the continuation of the defensive process. It is not tested by TAMESHIWARI method.

8) THE FINISHING HEEL STRIKE - KAKATO FUMIKOMI GERI

THE FINISHING HEEL STRIKE - KAKATO FUMIKOMI GERI is used strictly as a finishing technique that can be adequately added to the finishing lock - HIJI NE OSAE. It is used with an intention of hurting or killing an opponent. As a finishing strike, it is regularly practiced through TAMESHIWARI method.





TAMESHIWARI

Improvement of the STRIKING TECHNIQUE by TAMESHIWARI method has the key position in the self-defensive system of KYOKUSHINJUTSU. This is the factor which most attributes to the usability of defensive technique in reaching the efficient level of the serious and respective weapon. Emphasizing the wider meaning of TAMESHIWARI improvement in martial arts, which are partially or totally basing themselves on the use of the STRIKING TECHNIQUE, the great KARATE master - MASUTATSU OYAMA said, "KARATE TECHNIQUE, WITHOUT TAMESHIWARI IS EQUAL TO THE FRUIT TREE WHICH IS NOT BEARING A FRUIT!"

In the practical sense, TAMESHIWARI is manifested through breaking a variety of hard and unbendable objects with KARATE strike, with the goal of demonstrating the effect of forcefulness. THIS IS NOT AN EXHIBITION - but a serious method of practicing the qualitative features of ATEMI WAZA, which is much harder, but incomparably more efficient in the comparison to the other applicable methods (such as working on the boxing sack or makiwara⁵²). With the regular practice of TAMESHIWARI and with the constant and gradual increasing of the amount of objects which should be broken with one strike, an individual eventually spontaneously reaches the extreme abilities for the instant releasing of an energy, when every strike becomes a deadly one. But, this is not all. By improving a strike with the method of TAMESHIWARI, one in parallel improves the other martial qualities, which are the physical and mental factors that a great deal affect the efficiency of the self-defensive process.

1) PERFECTION OF THE PHYSICAL FACTORS

A) PERFECTION OF THE STRIKING TECHNIQUE

Only the technically correct strike can give a good result on TAMESHIWARI test. This practically means that if you constantly practice TAMESHIWARI, you will in parallel perfect the technique of applying the strikes. Although the technically incorrect strike can also basically cause the effect of forcefulness, this effect would be brought down to the limited number of tries, in which an individual would for sure cause to oneself either lighter or heavier striking surface injuries, which would be a concrete indicator of the incorrectly done technique.

B) PERFECTION OF THE STRIKE PRECISENESS

Only the precise strike can give a good result on TAMESHIWARI test. This practically means that if one constantly practices TAMESHIWARI, one will in parallel practice the preciseness of conducting the strike. The strike that is not precisely conducted, no matter how powerful it is, it will not cause the effect of forcefulness. Besides this, every imprecise try would represent a risk for the striking surface which could get lightly or heavily injured, which would be the concrete indicator of the impreciseness of the technique.

C) HARDENING OF THE STRIKING SURFACES

With the constant practicing of TAMESHIWARI method, one is spontaneously hardening the striking surfaces through which one is realizing the power of strike. This practically means that one would attain the abilities for the instant and timely contraction of muscle and connective tissue striking surfaces that would, in time, fully adopt to transitioning the power of resistance, and that they would toughen to that measure that the strike could be safely tested unlimitedly number of times.

D) PERFECTION OF THE STRIKE FORCEFULNESS

The basic goal of TAMESHIWARI method is the perfection of the strike forcefulness through the spontaneous achievement of the ability needed for the instant release of the energy to the unimagined proportions. With the constant and gradual practice of this method, one reaches the practical realization of the fundamental principle of the Japanese martial theory - SHUCHU RYOKU - CONCENTRATION OF THE ATTENTION AND THE POWER ON JUST ONE SPOT, DURING THE APPLICATION OF THE ACTION - without which the usability of the art would be meaningless.

2) PERFECTION OF THE MENTAL FACTORS

A) ACHIEVING THE CONFIDENCE TOWARDS THE OF THE STRIKING TECHNIQUE USABILITY

With the permanent demonstration of the strike forcefulness on TAMESHIWARI test, the candidate achieves the spontaneous confidence towards the usability of one's technique. Although the realization of this technique would depend on the numerous circumstances in the conditions of the "real fight", the conscience of the forcefulness of the practiced strikes would be, by itself, enough for the candidate to feel self-confident about his/her own abilities.

B) GETTING ACCUSTOMED TO THE STRESSED SITUATIONS

The process of TAMESHIWARI test represents a very specific blocking, stressed situation, especially if it's done before other people, or a larger group of audience (at the public demonstration), where the candidate is faced with a burst of uncertainty, that is, with the rational or irrational fears. If we generally take a good look at this, such mental state,

by its quality, is very similar to the state of stress that arises in the condition of the "real fight", only with an exception that here the candidate is faced with oneself and the audience. With the constant exposure to this kind of situation, the candidate gradually reaches the state of being spontaneously accustomed to the "striking stress", and he/she forms the emotional resistance towards such or similar situations. Besides this, as it was said in the second chapter of this book, TAMESHIWARI experience, being a specific psycho-physical experience, is very important for the process of overcoming the feeling of fear with the subsequent bringing of conscience to the imaginary empirical state which is typical for TAMESHIWARI test.

3) THE METHOD OF CONDUCTING TAMESHIWARI TEST

A) THE TECHNIQUE OF BREATHING

The correct breathing is the general prerequisite for the application of the forceful strike. When practicing and testing the strike by TAMESHIWARI method, one has to apply the abdominal - IBUKI - breathing, which is conducted through 4 phases:

a) THE INTRODUCTORY PHASE:

INHALE - deep, slow inhale through the nose, which is pushed all the way to the abdominal part, where it should be shortly kept.

EXHALE - slow exhale through the nose, with the couple of strong consecutive contractions of the stomach's muscles and diaphragm. (All the time, the teeth should be very tightly squeezed, and the tongue should be pressed to the palate).

b) THE PREPARATORY PHASE:

INHALE - deep, slow inhale through the nose, with the pushing of the inhaled air to the abdominal part, where it should be shortly kept.

EXHALE - the slow exhale of the air through the nose, with few consecutive contractions done with the stomach's muscles and diaphragm. During the last contraction, you should slowly feign the application of the conducted strike with the simultaneous contraction of the musculature and the striking surface that are taking the part in the strike. (The teeth should be very tightly squeezed, and the tongue should be pressed to the palate).

c) THE STRIKING PHASE:

INHALE - deep and quick inhale through the nose which should be pushed down to the abdominal part, where it should be shortly kept with an additional contraction of diaphragm and the stomach's muscles.

EXHALE - sudden and fast exhale with the loud yell - KIAI - and with the simultaneous instant contraction of the whole musculature which is taking part in a strike and the concentration of the power in the striking surface (SHUCHU RYOKU).

d) THE RELAXATION PHASE:

INHALE - deep, slow inhale through the nose which should be pushed all the way down to the abdominal area, where it should be shortly kept.

EXHALE - slow exhale through the nose and the mouth, with the couple of consecutive stomach muscles and diaphragm contractions, while relaxing the whole body (ZANSHIN).

With the constant practice of TAMESHIWARI method, after a while, this whole process would be occurring spontaneously, as a sole instant action.

B) CONCENTRATION

When an individual is starting to practice, concentration should be focused on three segments of TAMESHIWARI test: a) concentration on the correct breathing, b) concentration on the release of the power through the striking surface, c) concentration on breaking an object which is being broken with a single strike. With the constant practice of TAMESHIWARI method, after a certain period of time, the whole process would start to occur spontaneously as a sole instant action - SHUCHI RYOKU.

C) THE SMASHING STRIKE

The strike, which is being tested, should be conducted in a strong and unyielding manner, in which the goal is the instant release of the energy through the striking surface. If there is a minimal doubt of any kind, or if there is a slowdown during the action, it would negatively reflect the outcome of the test, and besides this, you would be exposed to the risk of injuring your striking surface. The strike should be focused to the center of the object which is being broken, and to the imaginary spot under or behind the object, so you would not release the energy too early. With the constant practice of TAMESHIWARI method, after a while you will become able to release your energy spontaneously and instantly, and you wouldn't need previous mental and physical preparations.

D) THE WAYS OF TESTING THE STRIKE BY TAMESHIWARI METHOD

The first way of testing is breaking an object which has a double solid support, that is, which is placed "on the bridge". This is the safest and the easiest way. The second way is breaking an object held by your part-

ner, which is a much harder way because at the moment of the energy release a partial amortization and weakening of the power of strike is occurring, since your partner unintentionally moves his hands, being exposed to the release of power. And the third way, intended only for the perfection of the outstanding masters, is breaking an object which is hanging down on a string, or breaking an object which is being thrown up to the air. With this, the maximal ability of the instant release of energy out the strike is fully expressed.

E) OBJECTS WHICH ARE USED FOR TESTING THE STRIKE

Objects, which a candidate uses for the practice and testing the forcefulness of the strike, must be hard and breakable. The objects, which are mostly used, are tiles, bricks and boards. I, in my method of work, choose the flat tile because of the numerous reasons. First of all, a secondhand tile is used during the practice, which is easy to get with the minimal financial expense. Secondly, tiles are giving you a possibility to gradually practice and perfect the strike with its simple addition in number. Thirdly, the effect of forcefulness is much more impressive in the comparison to the other objects that can be used for such purpose.

F) THE PREREQUISITES FOR THE SAFE CONDUCTION OF TAMESHIWARI TEST

In the method of KYOKUSHINJUTSU, there are two principles for the safe practice and conduction of TAMESHIWARI test, which must to be strictly followed. The first one is the preventive protection of striking surface, and this is being done by placing a cloth, folded few times, over an object which should be broken. This kind of protection, depending on the thickness of cloth, will fully lower the risk from any possible injury of the striking surface. Strike testing without any protective measures can be conducted only by the martial arts experts in the exceptional occasions, such as the public demonstration, or if there is a need for that during the process of training. The second principle is the gradualism during the TAMESHIWARI perfection. This means that it is absolutely obvious that any person, without any kind of training, can break a single ti-

le, but breaking the tiles is not a goal by itself. The goal is the perfection and conduction of the correctly applied strike. Because of this, the candidate must not think of TAMESHIWARI as an exhibition, but as an integral part of the training process in which the gradualism is the basic educational factor. MASTER-INSTRUCTOR is the only person that can say if the candidate can increase the number of objects (tiles), on which he/she is perfecting a certain strike, and this decision is based upon an assessment of the instant technical, physical and mental abilities of the candidate. I am stressing that even an outstanding masters who are breaking dozens of tiles in the demonstrations, during their regular practice, while perfecting the strike, break incomparably less quantities because they are aware of the fact that the effect of forcefulness doesn't depend upon the object but on the way that this is being done.



AN EXAMPLE #1: A scholar way of testing SHUTO strike by TAMESHIWARI method, done on tiles that are being held by a partner.



AN EXAMPLE #2: A scholar way of testing SHOTEI strike by TAMESHIWARI method, done on the tiles held by a partner.



AN EXAMPLE #3: Testing TETTSUI strike by TAMESH-IWARI method, done on the tiles placed on the double support - "on the bridge".



AN EXAMPLE #4: Demonstration of the forcefulness of SHOTEL strike, perfected by TAMESHIWARI method.



Chapter 7

THE TRAINING AND THE EXAMINATION PROGRAM FOR THE APPRENTICE KYU RANKS BY JU JUTSU METHOD OF KYOKUSHIJUTSU

THE TRAINING AND THE EXAMINATION PROGRAM FOR THE APPRENTICE KYU RANKS BY JU JUTSU METHOD OF KYOKUSHINJUTSU I put together after taking into the consideration an examination program which is used by "THE WORLD'S CENTER FOR THE REAL AIKIDO AND JU JUTSU", then "THE TRAINING AND THE EXAMINATION PROGRAM FOR THE APPRENTICE KYU RANKS IN KYOKUSHINKAI KARATE STYLE" and after the results of the two-years old experience of Yugoslavian JU JUTSU clubs which are working by KYOKUSHINJUTSU method. According to the Japanese martial tradition, I divided the path of development from the beginners level to the masters' level into five apprentice KYU LEVELS, which I marked with the standard belt colors. Besides this, to each level I added descriptive definitions, which are being used in the Chinese martial tradition.

For each KYU level a precisely defined demands are foreseen, and they encircle three segments of the art. They are: THE DEMONSTRATION OF THE TECHNICAL LEVEL, DEMONSTRATION OF TAMESHIWARI TEST and THE CORRECT KNOWLEDGE OF TOPICS, WHICH ARE DEALING WITH THE MARTIAL ARTS THEORIES. THE TECHNICAL LEVEL - reflects the essence of the art and it must be perfect. TAMESHIWARI test - reflects the usability of the art and it must be successful. THE THEORETICAL PART - understands the basic theoretical knowledge concerning the martial arts, and it is being examined through the unconventional conversation.

The organization and the process of testing the lower apprentice ranks (fifth, fourth and third KYU) is done strictly by the MASTER-INSTRUCTOR, who independently makes a decision of the candidate's advancing to the higher lever. During the examination process to the higher rank (second and first KYU), besides the MASTER-INSTRUCTOR, one more witness must be present, and that person must be also the master of JU JUTSU art. The criteria for grading the candidate's level must be totally strict and real.

THE TRAINING AND THE EXAMINATION PROGRAM FOR THE APPRENTICE BEGINNERS LEVEL THE FIFTH KYU - THE YELLOW BELT

The examination program for the FIFTH KYU is consisted of the demonstration of the APPLICATION TECHNIQUE OF THE ASSIGNED JU JUTSU ACTIONS, after which a MASTER-INSTRUCTOR decides whether or not the candidate has advanced to the mentioned KYU. I must stress that the students who are on this level have just "entered the art", and their knowledge doesn't have the usability in the practical sense. Candidate's period for surmounting the program for the FIFTH KYU depends strictly on an individual psycho-physical predispositions, that is, on the previous knowledge and experience, but in average, this can take from one to three months, if the candidate is regularly practicing at least 3 times per week.

1) DEMONSTRATION OF THE TECHNIQUE

The technique is the only indicator that shows advancement on the FIFTH KYU level, therefore it must be insisted on the perfect presentation of the assigned elements. Every candidate is demonstrating the THROWING TECHNIQUE - NAGE WAZA and the application of the BASIC FORMS OF KYOKUSHINJUTSU.

A) NAGE WAZA

- OSOTO GARI
- IPPON SEOI NAGE
- "THE GREAT CHINESE THROW"

(Each throwing technique must be done with an obligatory introductory strike, which is chosen by the candidate, where as the finishing lock of HIJI NE OSAE must be at the end applied).

B) THE BASIC FORMS

- THE FIRST BASIC FORM
- THE SECOND BASIC FORM
- THE THIRD BASIC FORM

(When conducting the assigned basic forms, one has to focus on the technical perfection, the rhythm, the continuity and the potential usability of the demonstrated actions).

2) TAMESHIWARI TEST

Although each candidate for the FIFTH KYU is being gradually introduced to perfecting the technique of strike by TAMESHIWARI method, one doesn't have TAMESHIWARI TEST on this level.

3) THE THEORETICAL PART

THE FIRST TOPIC: "MARTIAL ARTS OF THE FAR EAST WITH THE USE AND WITHOUT THE USE OF WEAPONS" - the general elementary knowledge.

THE TRAINING AND THE EXAMINATION PROGRAM FOR THE LEVEL OF THE YOUNGER APPRENTICE THE FOURTH KYU - THE ORANGE BELT

The examination program for the FOURTH KYU is testing the candidate's technique of the given JU JUTSU ACTIONS, after which a MASTER-INSTRUCTOR decides whether or not the candidate is ready to advance to the mentioned KYU level. I must emphasize that the students who are on this level, ought to have surmounted so far the basic elements of JU JUTSU technique, although in the practical sense their knowledge still doesn't have a real usability. Candidate's period of surmounting the program for the FOURTH KYU depends strictly on an individual psycho-physical predispositions, that is, on the previous knowledge and experience, but in average, this can last from three to six months, if the candidate is regularly practicing at least three times per week.

1) DEMONSTRATION OF THE TECHNIQUE

The technique is the only indicator that shows the candidate's advancement to the level of the FOURTH KYU. Every candidate individually demonstrates the TECHNIQUE OF LOCK - OSAE WAZA and the application of the BASIC FORMS - KYOKUSHINJUTSU.

A) OSAE WAZA

- HIJI JIME SOTO WAZA
- HIJI JIME UCHI WAZA
- NIKAJO
- UDE GARAMI

(All locking techniques are done with the obligatory introductory strike according to the MASTER-INSTRUCTOR'S choice).

B) THE BASIC FORMS

- THE FOURTH BASIC FORM
- THE FIFTH BASIC FORM
- THE SIXTH BASIC FORM

(When conducting the assigned basic forms, one has to focus on the technical perfection, the rhythm, the continuity, and the potential usability of the demonstrated actions).

2) TAMESHIWARI TEST

Although the candidates for the FOURTH KYU regularly and gradually perfect their strike by TAMESHIWARI method, on this level they DO NOT HAVE TAMESHIWARI EXAM.

3) THE THEORETICAL PART

THE SECOND TOPIC: "THE HISTORICAL GENESIS OF BUDO ART OF JU JUTSU".

THE THIRD TOPIC: "JU JUTSU STYLES AND THEIR CHARACTERISTICS".

*THE TRAINING AND THE EXAMINATION PROGRAM
FOR THE LEVEL OF THE PROGRESSIVE
APPRENTICE
THE THIRD KYU - THE GREEN BELT*

The examination program for the THIRD KYU consists of the candidate's demonstration of the assigned TECHNIQUE OF JU JUTSU ACTIONS and demonstration of the forceful strikes done on TAMESHIWARI TEST, after which a MASTER-INSTRUCTOR decides whether or not a candidate is ready to advance to the mentioned KYU. I must emphasize that with the THIRD KYU, an elementary martial training is ended, which means that a candidate that achieved a solid knowledge, with this level, can count on his/her psycho-physical superiority in the "real fight", if he/she is faced with an opponent who is of the average built and with no martial arts knowledge. For the candidates who are leaning the martial arts because of the professional reasons, the training ends with the finished level of the THIRD KYU. Their further training must be focused towards maintaining the quality and the efficiency of the learnt martial abilities. The period for surmounting the program for the THIRD KYU depends strictly on an individual psychophysical predisposition, and it can last from six months to a year, if the candidate is regularly practicing at least 3 times per week.

1) DEMONSTRATION OF THE TECHNIQUE

The technique is demonstrated through the application of the BASIC KYOKUSHINJUTSU FORMS - from the martial position, in which the special attention ought to be focused on the technical perfection, the rhythm, the continuity, the speed, the force, and the real usability of the demonstrated actions.

- THE FIRST BASIC FORM
- THE SECOND BASIC FORM
- THE THIRD BASIC FORM
- THE FOURTH BASIC FORM
- THE FIFTH BASIC FORM
- THE SIXTH BASIC FORM

(If the candidate is not able to fulfill the assigned technical demands to the smallest detail, he/she cannot advance to the next round of exam).

2) TAMESHIWARI TEST

The program includes the breaking of tiles with the determined striking surface where as the goal is the demonstration of forcefulness of the basic karate strikes which are used in KYOKUSHINJUTSU method. The candidate who surmounted the technical application of JU JUTSU actions, but failed in showing a good result on TAMESHIWARI test cannot be promoted to the THIRD KYU level. I must remind you that it is expected of the candidate, who is on the THIRD KYU level that he/she has a significant superiority in the "real fight" with an untrained opponent (a layman). The basis of that superiority lies a great deal on the above average forceful strike, which is achieved and checked through TAMESHIWARI practice.

A) TESTING THE STRIKES ON THE TILES HELD BY PARTNER

- SHUTO GAMMEN UCHI (WITH THE RIGHT HAND)
- SHUTO GEDAN ATE (WITH THE LEFT HAND)
- SHOTEI JODAN TSUKI (WITH LEFT AND RIGHT HAND)
- MAWASHI HIJI JODAN ATE (WITH THE RIGHT HAND)
- USHIRO HIJI CHUDAN ATE (WITH THE LEFT HAND)
- HIZA CHUDAN (WITH LEFT AND RIGHT KNEE)

(Note: When testing your strikes on the tiles held by your partner, a candidate must break only one tile at the time - with the assigned striking surface).

B) TESTING THE STRIKES ON THE TILES PLACED ON A FIRM SUPPORT

- SHUTO (WITH THE RIGHT HAND)
- TETTSUI (WITH THE LEFT HAND)
- HIJI OROSHI UCHI (WITH THE LEFT AND THE RIGHT HAND)
- KAKATO FUMIKOMI GERI (WITH THE RIGHT LEG)

(Note: When testing the strikes on the tiles placed on the firm support, the candidate must break 4 tiles at the time - with the assigned striking surface).

3) THE THEORETICAL PART

THE FOURTH TOPIC: "JU JUTSU METHOD OF KYOKUSHINJUTSU" - the general approach.

THE FIFTH TOPIC: "THE ETHICAL AND THE CRIMINAL LAW ASPECTS OF KYOKUSHINJUTSU USABILITY IN THE CONDITIONS OF THE REAL FIGHT".

THE TRAINING AND THE EXAMINATION PROGRAM FOR THE LEVEL OF THE OLDER APPRENTICE THE SECOND KYU - THE BLUE BELT

The examination program for the SECOND KYU consists of the candidate's demonstration of the assigned TECHNIQUE OF JU JUTSU ACTIONS and of the forceful strike demonstration done on TAMESHIWARI TEST, after which a MASTER-INSTRUCTOR and a MASTER -WITNESS will decide whether or not a candidate is ready to advance to the mentioned KYU. If their decision is not unanimous, the candidate will get another chance for repeating the controversial round of exam. I stress that it is expected of the SECOND KYU level candidate, that he/she has acquired all psychophysical characteristics of JU JUTSU fighter and the abilities to prove, in all conditions, his/her technically correct and a forceful action, according to his/her highest apprentice level. The period for surmounting the program for the SECOND KYU depends strictly on an individual psychophysical predispositions, and it usually takes from one to two years.

1) DEMONSTRATION OF THE TECHNIQUE

A) THE BASIC FORMS

The candidate should demonstrate ALL SIX BASIC FORMS OF KYOKUSHINJUTSU in technically perfect, quick and skilled manner from the martial position that can be tactically accepted or imposed, depending on the MASTER-INSTRUCTOR demands.

B) THE COMPLEX FORMS

The technique of conducting the complex forms of KYOKUSHINJUTSU is being demonstrated from the caught martial position. In such case, an attention should be focused on the technical perfection, rhythm, continuity and speed during the transition from one form to the other, as well as on the real usability of the demonstrated actions. The exams for the SECOND KYU are:

- THE FIRST GROUP OF THE COMPLEX FORMS
- THE SECOND GROUP OF THE COMPLEX FORMS
- THE THIRD GROUP OF THE COMPLEX FORMS

(Note: If the candidate is not able to fulfill the assigned technical demands to the smallest detail, he/she cannot advance to the next round of the exam).

2) TAMESHIWARI TEST

TAMESHIWARI TEST must be done perfectly. On the SECOND KYU level, a candidate must be able to demonstrate the forcefulness of the all assigned strikes, both with the right and the left striking surface.

A) TESTING THE STRIKES ON THE TILES HELD BY THE PARTNER

- MAE ATAMI TSUKI
- SHUTO GAMMEN UCHI
- SHUTO GEDAN ATE
- SHOTEI JODAN TSUKI
- MAWASHI HIJI JODAN ATE
- USHIRO HIJI CHUDAN ATE
- USHIRO HIJI JODAN ATE
- HIZA CHUDAN

(Note: While testing your strikes on tiles held by the partner, you must break only 2 tiles at the time with your striking surface).

B) TESTING THE STRIKES ON TILES PLACED ON THE FIRM SUPPORT

- SHUTO
- TETTSUI
- HIJI OROSHI UCHI
- KAKATO FUMIKOMI GERI

(Note: While testing your strikes on the tiles placed on the firm support, you should break only 6 tiles at the time with each striking surface).

3) THE THEORETICAL PART

THE SIXTH TOPIC: "ANATOMY WITH THE SPECIAL FOCUS ON THE VITAL HUMAN BODY POINTS AND THE EFFECTS OF THE ATTACK ON THE CERTAIN VITAL POINTS".

THE SEVENTH TOPIC: "THE BASIC KNOWLEDGE OF THE FIRST AID AND THE REANIMATION".

*THE TRAINING AND THE EXAMINATION PROGRAM
FOR THE CANDIDATES APPLYING FOR THE
MASTERSHIP LEVEL
THE FIRST KYU - THE BROWN BELT*

The examination program for the FIRST KYU consists of two segments - THE TECHNIQUE OF CONDUCTING THE ASSIGNED JU JUTSU ACTIONS and the demonstration of the forcefulness of the strike done on TAMESHIWARI TEST, after which a MASTER-INSTRUCTOR and MASTER-WITNESS will decide whether or not a candidate has surmounted the needed level of art for the mentioned KYU. If their decision is not unanimous, a candidate will have a second chance to demonstrate the controversial element of the exam. THE FIRST KYU IS THE TRANSITIONAL LEVEL ON WHICH THE CANDIDATE IS ENDING HIS "PATH OF A STUDENT". THE CANDIDATE, WHO HAS ACHIEVED A SOLID KNOWLEDGE OF THIS LEVEL, IS DEFINITELY ENTERING THE "PATH OF THE MASTERSHIP". I must stress that it is expected of the FIRST KYU level candidate that he/she has learnt the finesses of the technical and the martial KYOKUSHINJUTSU method, and that he/she has achieved the ability to prove himself/herself as a CANDIDATE OF THE MASTERSHIP LEVEL in all conditions. The period for surmounting the FIRST KYU level program depends on an individual psychophysical predisposition, and it usually takes about two years.

1) DEMONSTRATION OF THE TECHNIQUE

A) THE BASIC FORMS

The candidate should demonstrate ALL SIX BASIC FORMS OF KYOKUSHINJUTSU in technically perfect, quick and skilled manner from the martial position that can be tactically accepted or imposed, depending on the MASTER-INSTRUCTOR demands.

B) THE COMPLEX FORMS

The technique of conducting the COMPLEX FORMS OF KYOK-USHINJUTSU should be demonstrated from the presently caught martial position. A special attention should be paid to the technical perfection, rhythm, continuity and the speed during the transition from one form to the other, and to the real usability of the demonstrated actions. For the FIRST KYU the candidate should be tested in:

- THE FOURTH GROUP OF THE COMPLEX FORMS
- THE FIFTH GROUP OF THE COMPLEX FORMS
- THE SIX GROUP OF THE COMPLEX FORMS

(Note: If the candidate is not able to fulfill all technical demands to the smallest detail, he/she cannot advance to the second round of the examination).

2) TAMESHIWARI TEST

TAMESHIWARI TEST must perfectly done. On the FIRST KYU level the candidate should be able to demonstrate the forcefulness of the all assigned strikes with both left and right striking surfaces.

A) TESTING THE STRIKES ON THE TILES HELD BY THE PARTNER

- MAE ATAMI TSUKI
- SHUTO GAMMEN UCHI
- SHUTO GEDAN ATE
- SHOTEI JODAN TSUKI
- MAWASHI HIJI JODAN ATE
- USHIRO HIJI CHUDAN ATE
- USHIRO HIJI JODAN ATE
- HIZA CHUDAN

(Note: While testing the candidate's strike on tiles which are held by his partner, only 2 tiles at the time should be broken by each striking surface).

B) TESTING THE STRIKES ON TILES PLACED ON A FIRM BASE

- SHUTO
- TETTSUI
- HIJI OROSHI UCHI
- KAKATO FUMIKOMI GERI

(Note: With each striking surfaces a candidate should break only 8 tiles while testing the strike on tiles which have a firm base).

3) THE THEORETICAL PART

THE EIGHTH TOPIC: "THE TACTICS OF APPLYING
KYOKUSHINJUTSU ART IN THE CONDITIONS OF
THE REAL FIGHT".

Chapter 8

*THE EXAMINATION PROGRAM
FOR THE MASTERS OF BUDO ART OF JU JUTSU
BY THE METHOD OF KYOKUSHINJUTSU*

KYOKUSHIJUTSU MASTERSHIP

"The mastership is achieved at the point when
- one neither makes mistakes nor one hesitates"

Nietzsche

When a candidate becomes a master of martial arts, one classifies oneself into a specific category of people of whom it's expected to have above all a high ethical criteria, the ability of the rational behavior in the extreme situations, and the possibility of the wise and efficient opposition to the violence. Practically, by the defensive character of BUDO art of JU JUTSU, the MASTER OF THE FIRST DAN must be fully prepared for an adequate self-defensive respond in the fight against the untrained and unarmed opponent. According to the ancient martial principles, one must be enlightened person with the balanced personality and developed self-control. Also, one must have a highly developed sense for the right moment of action and state of rest. One must be aware of one's own qualities and weaknesses, and one must know how to bring these feelings into the state of harmony with an opponent's personality in order to achieve one's goal. Only the candidates whose psychological and physical characteristics guarantee the mentioned quality can have the possibility of taking the MASTERSHIP EXAMINATION.

The examination board before which a candidate is taking his/her exam is consisted of FIVE MEMBERS in each concrete case. The members of the board are: a MASTER-INSTRUCTOR of BUDO ART of JU JUTSU who has at least the masters level of the THIRD DAN, two MASTER-WITNESSES who are the followers of KYOKUSHIJUTSU style, and two MASTERS of MARTIAL ARTS who are the representatives of the other martial ways. The reached decision of the examination board must be unanimous, and it's made after each separate round of the examination.

The examination is taken individually in four parts: THE TECHNICAL PART, TAMESHIWARI TEST, THE MARTIAL AND THE THEORETICAL PART. THE TECHNICAL PART - is reflecting the essence of the art, and it must be done perfectly. TAMESHIWARI TEST - is reflecting the usability of the art, and it must be successful. THE MARTIAL PART - directly reflects the candidate's self-defensive readiness and the ability, and it must be correctly done. THE THEORETICAL PART - represents the adoptability of the philosophical knowledge in the field of Martial Arts of the Far East, and it is tested through an unconventional conversation before the examination board.

1) THE TECHNICAL PART OF THE MASTERSHIP EXAM

Within the technical framework part of the MASTERSHIP EXAM, it is expected of the candidate that he/she demonstrates ALL SIX GROUPS OF THE KYOKUSHIJUTSU COMPLEX FORMS in a technically perfect, quick and skilled manner. The candidate has a free choice in choosing the technical acceptance or imposition of the martial situation when showing each variation. Master-instructor is the one that chooses the assistant on which a candidate is demonstrating the forms, and he has the right of changing the assistant after each group of conducted forms. If the candidate doesn't fulfill all technical demands to the smallest detail, he/she can't go on to the second round of the examination.

2) THE MASTERSHIP'S TAMESHIWARI TEST

It is expected of the candidate that he/she perfectly conducts the MASTERSHIP'S TAMESHIWARI TEST, highly demonstrating the forcefulness of the foreseen strikes with all striking surfaces. If the strike was unsuccessful, each test can be repeated only two more times, and if the result turns out to be negative again, the examination of the MASTERSHIP'S TEST must be stopped.

A) THE EXAMINATION OF THE STRIKE ON PILES HELD BY THE PARTNER

- MAE ATAMI TSUKI
- SHUTO GAMMEN UCHI
- SHUTO GEDAN ATE
- SHOTEI JODAN TSUKI
- MAWASHI HIJI JODAN ATE
- USHIRO HIJI CHUDAN ATE
- USHIRO HIJI JODAN ATE
- HIZA CHUDAN

During the examination of the strike applied on the tiles held by the partner, a candidate must break 3 tiles at the time, with each striking surface. In this case, the candidate is choosing his/her own assistants, and he/she can replace them according to his/her wish.

B) TESTING THE STRIKES ON TILES PLACED ON THE DOUBLE FIRM BASE

- SHUTO
- TETTSUI
- HIJI OROSHI UCHI
- KAKATO FUMIKOMI GERI

When testing the strikes on tiles that have a double firm base, 10 tiles must be broken at the same time with each striking surface. The assistants are the ones who are placing the tiles, and the candidate is the one who chooses his assistants.

3) THE MARTIAL PART OF THE MASTERSHIP'S EXAM

The candidate who is taking the MASTERSHIP'S EXAM must conduct FOUR FIGHTS by the rules of KYOKUSHIJUTSU FREE FORMS. The master-instructor is the one who appoints the candidate's opponents. Each fight can last maximum 10 minutes, and if the result is tied, it will be counted as if the winner is the candidate - UKE. In order to pass this part of the EXAM FOR THE MASTERS, the candidate must win all 4 fights.

4) THE THEORETICAL PART OF THE MASTERSHIP'S EXAM

In this final part of the MASTERSHIP'S EXAM, the candidate must show the correct knowledge of philosophy, which is based on the Far East Martial Arts theories. This knowledge is shown through the unconventional conversation with the members of the examination board, and it must cover the following themes:

- "PHILOSOPHY of ZEN BUDDHISM" (with the special focus on the history, basic concept, breathing techniques, concentration and meditation).
- "THE BASIS OF CONFUCIAN AND TAOIST PHILOSOPHY" (with the special focus on the theoretical concept of CH'I energy and on YIN and YANG principles).

THE FINAL COMMENT

The period for advancing from the beginners' level strictly depends on the candidate's individual psychological and physical predispositions, and it can take from two to four years. But this is not the rule. The talented candidates, who have any kind of previous experience and knowledge, can become masters before this period. Also, the candidates who have very little predispositions can also reach the master's level sooner or later if they practice regularly, diligently and persistently.

In accord with the Japanese martial tradition, the master's level is marked with the black belt, and in accord with the tradition of the self-defensive art of AIKI JU JUTSU, which I took to be my example, the masters of KYOKUSHINJUTSU have the right to wear black hakamas, as the symbol of their status.

I MUST ESPECIALLY STRESS THAT WITH THE MASTER'S FIRST DAN LEVEL AN INDIVIDUAL IS ENDING THE BASIC SELF-DEFENSIVE PROGRAM OF KYOKUSHINJUTSU AND IS JUST STARTING TO LEARN THE ART BY ENTERING THE MUCH MORE COMPLEX PROGRAM FOR TRAINING, WHICH IS PREDICTED FOR THE HIGH LEVEL MASTERS.

THE FINAL WORD OF THE CHINESE REVIEWER

It is my great pleasure for I can say that the respectable master Filipovic, who is known among the Chinese martial circles under his Shaolin name Liu Guang Po, made a significant step forward with his methodological approach in the field of self-defensive martial arts, for he brought them back to their original Chinese principles. With his combination of the specific European experiences, simplified Japanese technical solutions and the thorough teachings of the Chinese martial tradition, a very interesting new method was established, which a great deal upgrades the development of the modern self-defensive arts, in the widest sense.

Also, it is my personal pleasure for I have in front of me the book of the European author who, for the first time in this kind of literature, explains, in details, the significance and the crucial role which the Chinese martial tradition had over the development of the self-defensive martial arts throughout the whole world.

LIU HAICHAO,

Director of the Shaolin-Temple Wushu
Institute at Tagou
The Monastery of Shaolin, February 20th, 1999.

ADDITIONAL EXPLANATIONS

1. BUDO - the Japanese term which generally encircles all warrior -martial arts (BU - warrior, DO-way).
2. TAOISM - an ancient Chinese philosophical way. It is based on the teaching of the WAY of TRUTH. TAO - which represents the essence of comprehending the Universe. It is believed that the Chinese wise man, LAO TZE, has created the philosophical way in the seventh century B.C.
3. TAO TE CHING - "The book of wisdom and virtue" is the basic literary work of TAOISM. It is believed that the great Chinese wise man LAO TZE wrote it.
See: TAOISM.
4. LAYMAN ATTACK - the basic JU JUTSU concept is working out the defense from an untrained opponent "the layman" - in which the aim is placing the art in the opposition before the raw power. The system of defense from the trained attacker, where the art is put in the opposition before the art itself, is learnt on the higher levels of JU JUTSU mastership.
5. MORIHEI UESHIBA - (1883-1969) is one of the greatest JU JUTSU masters and the creator of the martial art called AIKIDO.
6. THE ART OF PEACE - this is the term that Morihei Ueshiba uses for all martial arts which are based on "the non-violent avoidance of the opponent's attacks".
7. LOCK - is the martial grasp, which is technically realized by pulling and twisting the joints of an opponent's body (with one's arms and legs), over the anatomical limits of

movability, or in other words, counter-clock wise from the anatomical structure of the joints.

8. YIN and YANG - in the traditional Chinese philosophy these two words define the duality, the opposites which are mutually attracted and complemented (female principle - male principle, darkness - lightness, cold - warm, etc.)
9. BUDDHISM - this philosophical way was established in the sixth century B.C. by the Hindu wholly wise man Sidharta Gauthama (around 553 - 484 B.C.), who was the north-Hindu king, who abdicated in order to become a priest-beggar and a preacher. According to his own mystical experience, he worked out the philosophical, mental and practically workable system, which was named after his priestly name - BUDDHA (which means the enlightened one, the awakened one), and which till the present day represents one of the mostly spread Far Eastern philosophically-religious ways. BUDDHA'S philosophy is dealing with the salvation the problems of suffering and salvation according to the basic concept: "Life is suffering, and the reasons for that are passion and desire for living. To free oneself from that desire and passion means to free oneself from suffering. This is the way towards nirvana - the state of eternal blessed peace".
10. SHAKYAMUNI - "quiet wise man from the Shakyas tribe" the philosophical name of Sidharta Gauthama Buddha. See BUDDHISM.
11. CONFUCIANISM - an ancient Chinese philosophical way which was established by the Chinese wise man CONFUCIUS (KUNG FU CE - (551 - 479 B.C.) in the sixth century B.C. It is based on the teachings of the virtue, ethics, nature and social structure.

12. CH'AN BUDDHISM - This is a Chinese school of BUDDHISM, which bases its teachings on the meditation which should lead the follower to reaching the enlightenment through practicing the mental concentration.
13. BUDDHAHOOD - self-knowledge. The starting base of awakening - entering the real path towards the complete enlightenment - BUDDHA.
14. INTUITION - beyond intellectual recognition (Sanskrit - prajna). The true wisdom beyond the intellect and conventional truth. The power of functioning of the enlightened mind.
15. CH'I - The vital energy that circulates through the body of all living beings. It is the part of the whole Universal energy.
16. HAIKU - This is the kind of the classical Japanese poetry that has three verses. Its goal is expressing the instant experience or the poet's present mental state in the comparison to the theme to which it is dedicated. It was created under the influence of ZEN philosophy.
17. SUMIYE - This is a kind of classical Japanese painting where artist uses a brush and ink in order to paint on the rice paper with just one inspired stroke, so he/she would express his/her instant impressions. It started existing under the influence of calligraphy and Zen philosophy.
18. SHINTOISM - This is an original Japanese religion, which originated after the pagan believes in transcendental, impersonal and supernatural power of the spirit - the deity KAMI. It encircles a large number of deities: the sky, the earth, the natural powers and phenomena, the ancestors, the powerful and influential people from the past, etc.

19. BU JUTSU - an ancient Japanese term used for all warrior arts (BU-warrior, JUTSU-art). This term was later replaced with the term BUDO. See: BUDO.
20. GEMPEI WAR - This war was waged between the two feudal families, the TAIRA'S and the MINAMOTO'S, in the early twelfth century. It is one of the most important events in the Japanese national history. The tragic destiny of the members of these families is the mostly used theme in the medieval Japanese literature and art.
21. D.T.SUZUKI - Daisetz Teitaro Suzuki is the most famous Japanese philosopher, psychologist and theoretician of ZEN BUDDHISM of the modern ages.
22. Until the twelfth century the samurai favored only the arts with the use of weapons, when studying the martial arts - BU JUTSU. Among the arts that were practiced without the use of weapons was KOGUSOKU (the wrestling in armour), which was a secondary optional discipline.
23. The historical events connected to Shingen Takeda's death were used as an inspiration to the great Japanese movie director Akira Kurosawa for making a cult movie "KAGEMUSHA - THE SHADOW OF THE WARRIOR".
24. KI - the Japanese term for the vital CH'I energy. See: CH'I.
25. KATA - This is the basic, formally technical exercise in martial arts, that is, the group of the offensive and defensive techniques conducted according to the strictly defined order, just like a fight with an imaginary opponent.

26. KI-AI - The instant and focused release of the vital CH'I energy as a process of combined physical and mental action towards an opponent.
27. THE MOMENT OF ACTION - this is a psycho-motoric ability which understands the spontaneous conduction of the most adequate moves at the most adequate moment. It shows the virtual essence in all psycho-motoric sports, arts, etc. It is achieved with the constant practice and improvement, and in some rare cases it can be an inborn talent.
28. TAKAMORI SAIGO - (1827-1877) was the rebellion leader against "the Meiji regime" in 1877. The uprising was a failure because of the bad organization and the weak response of the people, which made Saigo conduct a ritual suicide after the defeat in November 24th, 1877. After his death, he became one of the greatest Japanese heroes, and today his statue in Kagoshimi stands as a shrine of the Japanese national spirit.
29. OMOTO KYO - The religious sect, which was established in the second half of the nineteenth century in Japan. It belongs to the group of the so-called "new religions", as a combination of a Neo-Shintoistic mysticism and Christianity. The basic teaching of this sect is based on an idea of the general love between people concerning the establishment of peace and welfare in the whole world. It is believed that the Japanese mystic Saburo Deguchi was the founder of the sect, but Morihei Ueshiba, the great master of martial arts is considered to be responsible for the popularization and expansion of the sect's ideas. See: Morihei Ueshiba.
30. According to the statements of Takeda Tokimune, Ueshiba was the instructor at the Intelligence Academy of the Japanese Imperial Army "RIKUGUN NAKANO

GAKKO", so his interference into the interior political events in Japan couldn't be tolerated.

31. THE CHINESE COSMOLOGICAL SCHOOL - Taoism and Neo-Taoism, and later Neo-Confucianism, base their teachings on the concept of YIN-YANG. In other words, they are based on the cosmological theory of the Universe as an organized wholeness and the set of general laws ruling the Universe. In the philosophical sense it is a part of metaphysics, which discusses the world's idea as a completeness of all phenomena in space and time.
32. "ROOKOPASHNIY BOI" - "hand-to-hand combat".
33. SAMBO - the name of the art derives from the Russian abbreviation used for "the self-defense without the weapons".
34. George Petrovic - Karageorge (org. Djordje Petrovic - Karadjordje) (1768 - 1817) was one of the greatest national heroes of the Serbian history. In 1804, he organized and led the First Serbian Uprising against the Turkish Imperial occupational forces. On his initiative, the process of liberation wars of all Orthodox Balkan people was started against the Ottoman Empire.
35. Buddhist pagoda, next to "the Cvetko's Market" was destroyed in April 6th 1941, during the Nazi bombing of Belgrade.
36. "THE SLOW MARTIAL GYMNASTICS" - this is probably related to the ancient Chinese martial art of TAI CHI CHUAN.

37. OZN and KNOJ - "The Department for the Protection of People" and "The Corps of the National Defense of Yugoslavia", are the institutions formed before the end of the Second World War, and they were the roll models for the modern police security system of Yugoslavia.
38. THE MARTIAL CONDITION - this is the specific form of a psychophysical condition, typical only for the martial arts.
39. KYOKUSHINKAI KARATE - this is one of the most famous karate styles in the world, typical for its brutal fighting rules with the full contact without the protective gear. In the technical sense it represents the mixture of the Korean and classical Japanese styles. It was established by the great Japanese master Masutatsu Oyama in the early 50's.
40. TAMESHIWARI - The method of strengthening the striking surfaces and developing the forcefulness of karate strikes with the systematic practice of breaking hard and fragile objects (boards, bricks, tiles, ice, etc.)
41. MASUTATSU OYAMA - (1923-1994) - One of the greatest Japanese karate masters, the founder of KYOKUSHINKAI KARATE style. See: KYOKUSHINKAI KARATE.
42. KOBUDO - The general term for the Japanese arts, which use the short - secondary weapons (knife, bat, chain), that is, the specific weapons (tonfa, nunchaku, etc.).
43. KATA KUMITE - This is a technical practice of the fight with the partner, where both partners conduct offensive and defensive techniques according to the determined order, in

which each partner has in advance preciously determined tactical-technical task.

44. SUN TZU - The Chinese philosopher and war theoretician who lived in the period before our era. He is the greatest theoretician of the military doctrine of all times who set the basis of the military strategies and tactics.
45. MIYAMOTO MUSASHI - (1584-1645) - He is the best know Samurai in the Japanese history. He invented and improved a special technique with the use of the Japanese sword. He also gave a huge contribution to the improvement of the Far Easter Martial Arts Theory. He checked and confirmed the usability of his theoretical and practical assumptions in over 60 duels.
46. HIDETAKA NISHIYAMA - He is one of the most famous Japanese karate masters of SHOTO KAN karate style.
47. LIU BAO SAN - He is one of the greatest masters of the Shaolin monastery, the founder of Shaolin's institute for the study of martial arts called "THE SHAOLIN-TEMPLE WUSHU INSTITUTE AT TAGOU".
48. KUMI UCHI - The position of the close fight - "chest-to-chest".
49. With the BASIC KYOKUSHINJUTSU PROGRAM it is foreseen that the candidates must take the specialized course in the "FIRST AID".
50. Dr VOJISLAV BILBIJA - He is one of the Yugoslav karate pioneers who deserves the credit for the introduction and development of "hard" karate schools. He belongs to the first

generation of WADO-RYU masters in Europe. Later on he reoriented to KYOKUSHINKAI karate style, and became the first master of this way in Yugoslavia.

51. SHOCK - In the Martial Art Theory, this term represents the sudden impact and a heavy breakdown in the nervous system and in the blood circulation. The person under the shock is in the state of reduced life functions, blood circulation and breathing. The last stadium of the heavy shock is dizziness and death, which depends on the vital center to which the strike was directed.
52. MAKIWARA - This is the specific Japanese tool made of wood, used for the practicing of strikes and for strengthening the striking surfaces - literary it means "the wood for striking".

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